musical
COURIER

International Festival in Sicily

Touring With Sembrich in "Golden Age"

Summer Music Series Open In U. S.

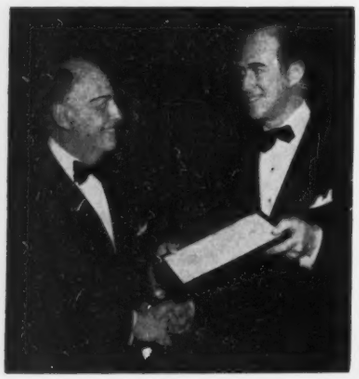
JULY, 1949
25 cents

KEMP STILLINGS

AMERICAN BACHS . . . Charlotte de Volt, violinist, and Artiss de Volt, harpist, (center) were made members of the Daughters of the American Revolution in Lexington, Ky., entering as direct descendants of John Back (Bach). The de Volt sisters trace lineage, through the Bachs of Kentucky, to the famous musical family of Thuringia, Germany. They report the possession, in the Kentucky branch, of Johann Christian Bach's Bible, with his birth recorded in 1735. The American line comes through a Bach who settled in Culpepper, Va. All those in the picture are of this descent.

TOURING ABROAD . . . Irene Rosenberg is on her first tour of Europe, playing in Paris, London, Brussels, Stockholm, Oslo and Copenhagen. Her forthcoming American season includes a tour under auspices of the National Music League, and a Town Hall recital. (Photo by Abresch.)

RADIO RECITALIST AND MENTOR. Clarence Adler with his pupil Gladys Stein, who was introduced to radio audiences in April in the first of ten solo programs in which she was featured over WABF. (Photo by Virginia F. Stern.)



HAPPY ANNIVERSARY . . . Ellabelle Davis, soprano of opera and concert, recently returned from her European tour in time to celebrate the 52nd wedding anniversary of her parents, Mr. and Mrs. Samuel B. Davis. In the garden of their home in New Rochelle, N. Y., the happy trio are seen with Stanley Church, Mayor of New Rochelle (right), as the cake is cut. (Story on page 13.) (Photo by Ben Greenhaus.)

AUDITION WINNER Robert Casadesus (left) congratulates Robert Vance, winner of the Portland (Ore.) Symphony auditions and pupil of Ariel Rubstein (right). Mr. Vance has been chosen to perform with the Portland Symphony under Werner Janssen.

HONORED . . . Dean Max T. Krone, of the Institute of the Arts at the University of Southern California (left), presents plaque to Atwater Kent, Jr., of Philadelphia, in tribute to the assistance given by his late father and the Atwater Kent Foundation in establishing the new Department of Opera at USC. The presentation was made during the West Coast premiere of Ariadne on Naxos by Richard Strauss under the stage direction of Carl Ebert, co-founder of the Glyndebourne Opera, who joined the University's staff last fall.

ARTISTS' LIFE—

Summer Vignettes

SINGS IN WASHINGTON . . . Inez Bull, American coloratura soprano, gave a song recital at Phillips Memorial Gallery in the national capital to open an exhibition of paintings by "Grandma" Moses, to whom President Truman presented a Women's National Press Club Award. Miss Bull also made two recent appearances as guest expert on the WNJR Symphony Hall Music Quiz. (Master Portrait Studio.)

71st COMMENCEMENT EXERCISES . . . The New York College of Music, Dr. Arved Kurtz, director, held its 71st commencement concert at Town Hall on June 22. Performances included vocal and violin solos, scenes from operas and excerpts from piano concertos, featuring student and faculty, and the orchestra conducted by Siegfried Landau. Otto Herz provided piano accompaniments. Eighteen states and 11 foreign countries were represented in the largest graduating class in the College's history. Dr. Kurtz presented diplomas, certificates and testimonials, and the Richard Hirsh award, which went to Virginia Richardelli and Edward Ballely. The College is holding its summer session, June 27 through July 29. (Photo by Drucker-Hilbert Co.)

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IN THIS ISSUE

Sicily Scene of International Music Festival
By Dr. Peter Gradenwitz 5, 25
Touring with Sembrich:
Music in the "Golden Days"
By Avis Bliven Charbonnel 6, 7
Britain Fetes Visit of Philadelphia Orchestra
By Arthur Notcutt 8
Switzerland Holds Summer Festivals and Contest . . 8, 9
Paris Applauds Strauss Novelties and Visitors
By Suzanne Demarquez 9
Latin American Season: Rio and Havana Events . . 10
Summer Series Launched in American Cities . . . 11
Music on Radio in U. S. and in Canada 12
Letters from Our Readers 13
Silhouettes: How the Recitalist Makes "Contact"
By Mary Craig 14
The Choir Loft: The Neglected Postlude
By Leon Carson 15
The Dance:
Summer Happenings in Town and Afield
By Rosalyn Krokover 16
Boston Pops Continue; Esplanade Events 17
Chicago:
Exodus to Europe Starts as Summer Arrives
By Dosha Dowdy 18, 19
New York Concerts: Last Events of the Spring . . 20, 21
San Francisco: Milhaud Sacred Service Bows 25
Musical Jottings: What the Artists Are Doing . . . 26
Pickup Chatter: Reviews of New Recordings 28
Publications Reviewed . . 30; For the Teacher 32
Bernice Frost Advises on Classifying Pupils 32
Up and Down the Guild Keyboard 33

Bing to Head Metropolitan

Considerable interest and a slight degree of unexpectedness attended the announcement made by Charles M. Spofford, president of the Metropolitan Opera Association, Inc., and George A. Sloan, chairman of the board, that effective June 1, 1950, the managerial direction of the Metropolitan Opera will be in charge of Rudolf Bing of London, currently the artistic director of the Edinburgh Festival and general manager of the Glyndebourne Opera Company. The announcement said:

RUDOLF BING, who assumes managerial direction of the Metropolitan Opera Ass'n. on June 1, 1950. (Photo by Underwood & Underwood.)

"In view of the request of Edward Johnson to retire as General Manager at the expiration of his present contract, the board of directors, for the past year, has been actively canvassing the field for the individual or individuals best qualified to form a management to succeed that of Mr. Johnson. As the first and most important action to this end, the board of directors, at its annual meeting on May 25, voted unanimously to appoint Mr. Bing for a period of three years."

The news was made public on June 1, just after the June issue of Musical Courier had been printed.

The development of future plans will have to await the study which the new director and the organization will make during the forthcoming year. Messrs. Sloan and Spofford said they were very pleased that he is to be available to the Metropolitan at the end of the current Edinburgh season and greatly appreciated the action of the Lord Provost of Edinburgh and the directors of its Festival Association in releasing him at their request. He will begin his association with the Metropolitan on or about Oct. 1, 1949. During the forthcoming season, he will work with Mr. Johnson, observing the operations of the Metropolitan Opera and planning the organization of the 1950-51 season.

Mr. Bing will not have the title of General Manager when he succeeds to the direction the following Spring, and it is indicated that a realignment of the managerial duties might be made, so as to separate the artistic direction and the executive duties. It is assumed by the public that the present assistant general managers, Frank St. Leger, in charge of musical details, and Earle R. Lewis, head of the box-office, will continue in their posts.

• • •

Experience in Europe

Bing is Viennese by birth and a British subject by adoption, 47 years old and for more than 25 of these has been associated with the arts. In the last 15 years he has made a reputation as one of the enterprising impresarios in Europe. Born in Vienna, he studied music and art at the University there, intending to become a singer, but at 20 decided to join the staff of a publishing house which also included a concert agency. Within a year he became director of the latter and, when the firm added an opera division, came into contact with many leading artists of the Vienna State Opera and other institutions. In 1927 he went to Germany, and after having been associated with the Paritaetische Buehnen-Nachweis (Cooperative Employment Agency backed by the Artists' Union) which supplied artists and other personnel to some 80 theatres, he spent the next six years working with Municipal and State Opera Houses in Darmstadt and the Charlottenburg Opera in Berlin as an administrator. When Hitler came to power in 1933, he left Germany and went to England.

In 1934, John Christie, British organ builder and music patron, announced his intention of founding a festival theatre on his estate in Glyndebourne, Sussex, to give an annual summer series of Mozart opera performances. He asked Mr. Bing to organize the first season, with Fritz Busch and Carl Ebert as the artistic heads. In addition to the Mozart performances, which soon attracted connoisseurs by their perfection of style and tasteful staging, the repertoire was later extended to include other works. However, the war's advent caused an interruption in the series. In 1946 the performances were resumed, again under Mr. Bing's direction. At the present time only concerts are given at the festival theatre.

Meanwhile, a broader festival in Britain, combining opera, drama, ballet, orchestral and other events of the finest quality, was planned with Bing as the manager. This resulted in the Edinburgh International Festival of Music and Drama, established in 1947 in association with the Arts Council of Great Britain and the City of Edinburgh, both the latter giving financial support. Against considerable obstacles, such as securing the release by the British Government of sufficient funds (under present-day currency restrictions) to go out of the country to pay for the visits of foreign artists and orchestras, the festival program was assembled. Much credit undoubtedly accrued to the manager because of the brilliant variety of the fare provided. At one stroke, a major festival centre was created despite post-war lacks and difficulties.

If the new directorial head can achieve similar successes here—and the world prestige of the Metropolitan should aid him—the coming regime at New York's opera house should be a notable one.

ON THE COVER

Kemp Stillings is one of the few violinists whose talents have had the guidance of both Joachim and Leopold Auer. As a 'teen-ager, she went to Europe and won a scholarship with the great Joachim, and later visited Russia, where she absorbed the Auer method under the master at the St. Petersburg Conservatory. After the threat of blindness destroyed her hope of a solo career, Miss Stillings turned to teaching, a profession in which she has achieved eminence in Europe and North and South America. Stillings pupils play in almost all the leading orchestras, and in many cases have been soloists with them. One of the Auer traditions she carries on is presentation of her pupils once a month in "master class recitals"—Auer used to call them "public examinations," and their function is to accustom the pupil to playing for audiences throughout his training. Miss Stillings maintains her headquarters in New York, with other studios in Philadelphia, Dallas, Mexico City and Buenos Aires. (Portrait on cover by Vera Somoff.)

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July, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

Eric Blom, who has touched upon virtually everything there is to touch in music, once wrote an essay upon composers and matrimony. He ended it with a query about Mendelssohn's wife: she was supposed to have been happily wedded, but was she? wasn't she? Nobody knows, Blom said; she is hardly in the picture at all.

Research seems to be in order, but still no answer is forthcoming. Apparently Mrs. Mendelssohn was an early victim of the Fuehrer's three K's—Küchen, Kinder, Kirche. Mendelssohn was notoriously priggish: *vide* Berlioz, Schumann and his own letters. He was a fastidious and elegant little man of fastidious and elegant little tastes; he should have been Queen Victoria's court musician; he was prim and prissy in his personal relationships. No authentic record of his home life exists, but the odds are that he was a genial tyrant, accustomed to immediate obedience from his spouse and family. The middle-class Germanic concept of marriage in the first half of the nineteenth century did not give the wife much freedom; and Mendelssohn was nothing if not middle class. It was not expected that a German wife be an entity. She but shone in the reflected glory of her lord and master. And so Mendelssohn's wife cooked the meals, set the table, brought up the children, admired her much-admired husband, and remained in a state of perpetually suspended animation.

WHAT about the other great composers and matrimony? On first glance, it is surprising how many remained bachelors. Handel, Beethoven, Schubert, Chopin, Liszt and Brahms never married. Of this group, all except Handel had love affairs, but never to the point where the altar hove in view. Handel's case is peculiar. There are vague rumors and apocryphal reports about infatuations with some of his singers, but none really is authenticated. Had there been any irregularity in his private life, certainly we should know about it. The London in which he lived was a talkative, malicious body, with beagles like Addison, Steele, Gay and Arbuthnot gleefully sniffing out any odors of irrespectability. If Handel, one of the most discussed men of his age, had indulged in any affair, even a mild flirtation, letters would have been exchanged among the wits, veiled squibs would have appeared in the broadsides, and songs would have commemorated the occasion. Lacking these, we can only conclude that Handel sublimated everything in music and in his various theatrical endeavors.

As for Beethoven, he was intermittently in love, but what woman could have put up with his extra-special sort of social nonsense? Anyway, the picture of a married Beethoven is simply inconceivable. The man was too titanic, too much a law unto himself to contain anybody else. Schubert would have made a more compliant husband, though being a provider was scarcely his strong point. Was it lack of money alone that barred him from marriage? Chopin and Liszt, of course, were only technically unmarried. Chopin had his George Sand, Liszt his princesses. Brahms, there seems no doubt, was ever in love with Clara Schumann, and the ideal of her image in his mind, set up against all womankind, effectively blocked matrimony.

Of the married composers, Schumann was the happiest, Haydn probably the saddest. (Tchaikovsky's brief entry into the lists can hardly be counted.) Poor Haydn found himself saddled with the worst of shrews, a nasty, ill-tempered, commonplace woman who finally nagged herself out of existence, much to the composer's relief. Berlioz's marriage with Harriet Smithson did not and could not last. He was in love with an ideal, not with a woman. But Berlioz always was in love with the ideal. He had a notable incapacity to adjust himself to everyday life: the give-and-take of ordinary relationships were not for him. This black and white outlook shines through his writings and shines through his music. In many respects it reinforced his art, but it did not make matters any too easy for his friends. Wagner, too, loved the ideal. His irresistible force ran wild over Minna, and not until he met the immovable object known as Cosima did his particular orbit come to a grudging rest.

Bach, of course, is the model of a family man. A mighty and numerous race sprang from him, he was a devout, pious husband, and whatever he secretly thought of his first wife we know that he was tenderly in love with his second, Anna Magdalena. Mozart's married life can, for the most part, be called happy. He had his share of spats with Constanze, but on the whole they got along quite well. The whole story of that relationship has yet to be told. We know that Mozart married Constanze on the rebound, after having been in love with one of her sisters. How did Constanze react to this? More or less philosophically, undoubtedly. She was as eager to get away from her own unpleasant household as Mozart was to get away from the domineering influence of his father. Had the home lives of both been happier, the chances are that they never would have married one another.

Mozart, though, needed Constanze more than she needed him. His was a nature that craved the praise life refused to give him, and she knew it. She also, in some respects, took advantage of him. Constanze was not the giddy, frivolous girl that many biographers have painted her. The cool, shrewd, business-like manner with which she conducted herself after Mozart's death is proof enough for that. During his life she did not feel impelled to exercise her managerial capacities, and Mozart gave more to her than she gave to him.

She never showed great interest in his work, nor did she provide him with any great inspiration. Naturally, Mozart's letters to his folk defended her: he did not wish to acknowledge any sneaking suspicion that he had acted too hastily; that perhaps his father had been right all along. Mozart had much pride in certain things. In reality a rather weak nature, he wrote long letters to show how strong he was. These letters make rather pitiful reading today. Mozart, the gentlest of men, one of the simplest and most lovable of personalities, so naive in most things outside of music, the greatest natural genius that music has known—Mozart in his letters, frightened at the world, bluffs in a manner that would not deceive anybody. They definitely did not deceive his father.

Yet, with all of her faults, Constanze seems to have been good-natured, and she had enough sense to know just how far she could go with her husband. Had she been big enough in spirit, had she helped share the burden under which he was struggling, Mozart would have had a longer life and we would have had more masterpieces. As it was, their married life went on as most others'—from day to day, with the usual feeling of uneasy partnership, with the usual amount of bickering and the usual amount of making-up. . . . Only Mozart deserved more.

THE composers discussed above are among the greatest we know. Of these, we have six bachelors—Handel, Beethoven, Chopin, Liszt, Schubert and Brahms. We have four whose married life was unhappy—Tchaikovsky, Haydn, Berlioz and Wagner (his first marriage). We might add Debussy, neither of whose two marriages seems to have been particularly successful. Finally, we have four whose married life was happy—Schumann, Bach, Wagner (his second) and (we suppose) Mendelssohn, with Mozart a more or less borderline case.

The preponderance does not favor happy married life. Do geniuses make poor husbands? It would be interesting to compile a parallel list of the great figures in the other arts. Offhand, one would say that being a genius is a full-time job; that the genius has his concept of love fixed on the ideal rather than the real world; that he is constantly in love but never permanently so; that each time he feels the ideal has arrived, only to change the notion after fuller acquaintance. Blom touches on the right idea: it takes a genius to catch a genius. Clara Schumann and Anna Magdalena were unusual women; so was George Sand; so was Cosima.

JAMES BRANCH CABELL somewhere has asked how Shakespeare, having created Rosalind and Viola and the others, could be satisfied with a mere mortal like Anne Hathaway. Similarly a Beethoven working over the *Eroica*, a Handel writing out *Messiah*, a Schubert engaged on *Die Winterreise*, are in a world of their own making, not only during the time they actually are writing the notes, but for all their sleeping and waking hours. And when the *Eroica*, or *Messiah*, or *Winterreise* are completed, there always is an *Appassionata*, or a *Judas Maccabeus*, or a *Schöne Müllerin*. Could anything compete with these? Is the act of creation, on the top level of absolute genius, self-sufficient, a substitute for love, for hate, for the amenities of life? If so, that might explain why a certain type of genius, jealous of its freedom and perhaps selfish, will not tie itself to the responsibilities and demands involved by marriage.

JOHANNES BRAHMS
No married life for him.

Sicily's Ancient Isle Lures Moderns of Many Lands

International Society for Contemporary Music Holds Its 23rd Festival in Palermo and Taormina

By PETER GRADENWITZ

SICILY, country of ancient myths and cults whose beauteous charms have attracted poets and singers for thousands of years, invited for the first time to its "Golden Shell" the composers and musicians of the modern world. Palermo and Taormina were host to the Twenty-Third Festival of the International Society for Contemporary Music. Sicily was at her loveliest in these last days of April; it was already late spring in the coastal town of Palermo, but the Sicilian *Primavera* was in full bloom. The blue Mediterranean skies, the gay colors of the countryside, and even the hot breeze of the sirocco gave the Festival its unique background.

The I.S.C.M. had been invited to Palermo by the Sicilian Government and the Tourist Associations of Palermo, Messina, Catania, Agrigento, and Taormina, and the hosts spared no efforts to make the visit a memorable experience. Visits to the Museums and Cathedrals, the ancient Temples and monuments, and to the Etna volcano formed part of the program in the crowded nine days of the Festival.

Some artistic events were specially planned to demonstrate Sicily's inspiration on the creative artists of all times. The Festival opened with a performance of Karol Szymanowski's opera Le Roi Roger, whose hero is the 12th century Norman King of Sicily, and it closed in the picturesque Graeco-Roman amphitheater of Taormina with a performance of The Cyclope of Euripides, the scene of which legend lays in the very same spot where Taormina is situated today. At a visit out in the country, the delegates were entertained with popular music of Sicily, and Italy's great musical past was remembered when Mass was celebrated in Monreale Cathedral to the music of Palestrina.

The events of the Festival proper took place mainly in three places: the monumental Teatro Massimo of Palermo and in the beautiful Villa Igiea on the shores of the Mediterranean—one of the most picturesquely situated hotels I have seen anywhere—and at the Villa St. Domenico, built on the grounds and in the style of a monastery, of Taormina.

Szymanowski Opera Staged

Szymanowski's Roi Roger, which was conducted by Miecyslaw Mierzejewski and produced by Bronislaw Horowicz, was written in 1920 and first performed in 1926, six months after Berg's Wozzeck and in the same year as Honegger's Judith, Hindemith's Cardillac, Janacek's Makropulos Case, and Kodály's Háry János. Thinking of these epoch-making operatic works, it was curious to note how quickly Szymanowski's music has aged, standing as it does between impressionism and national romanticism. Even Puccini's Turandot, produced in the same year, has more contemporary interest than Szymanowski's inspired but *fin-de-siècle*-fatigued music. Orchestra and singers gave a good account of their abilities, and M. Mierzejewski proved himself an excellent operatic conductor; the production was old-fashioned theater.

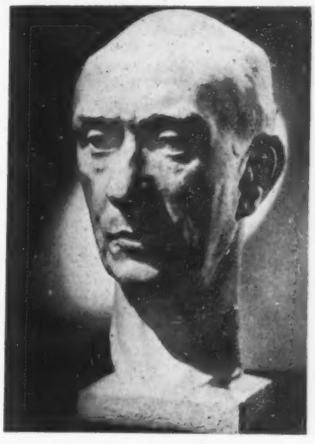
Left, LUIGI DALLAPICCOLA, young Italian modernist, whose Rencesvals was included in a program of contemporary songs performed by Lydia Stix-André, soprano. Right, ALFREDO CASELLA. The late composer's Favolo d'Orfeo was revived in a program of chamber operas.

After this introductory "*hors d'oeuvre*," the Festival concerts proper began with the work that remained, paradoxically, the greatest experience of the show of new music: Arnold Schoenberg's forty-year-old Pierrot Lunaire, which sounds as revolutionary and novel today as it did at the time of its first performance. The great singer Marya Freund gave an imposing rendering of the "*Sprechstimme*," while the excellent Italian instrumental ensemble had not completely grasped the spirit of the music: it was presented in too impressionistic a manner, which is foreign to the style of Schoenberg's full-blooded work.

Other works on this first program were Canti di Morte by Gino Contilli, 42-year-old Italian composer, written for voice, clarinet, viola, and piano, and a brilliant virtuoso Sonata in Rachmaninoff style by Henri Dutilleux of France (born 1916)—a work that was definitely out of place in the programs of a Society seeking to foster progress and experiment in new music.

Other chamber concerts featured more interesting new scores. The excellent Amsterdam String Quartet played a talented one-movement work by the Swiss composer Armin Schibler (born 1920) and honored the memory of Willem Pijper by playing the impressive two movements of the Dutch master's unfinished Fifth String Quartet. An interesting composition was presented by the fine pianist Geneviève Joy: Sonetto a Dallapiccola by Wladimir Woronow (born in Russia 1903, living in Belgium)—an attempt to imitate the poetical structure of the sonnet in terms of musical form. The Ferro Quartet performed the String Quartet, op. 7, by Hans Erich Apostel (Austria, born 1901) a work using a theme by Alban Berg; it begins with great verve and passion but spends itself quickly. The Czech Pavel Borkovec's Quartet sounded rather conventional, though it has good moments and rhythmic drive.

One of the finest new works of the Festival was performed by Margherita de Landi and a string ensemble drawn from the Palermo Theater Orchestra: Notturni—five short vocal pieces by H. J. Koellreutter, a 34-year-old composer who lives in Rio de Janeiro; Koellreutter has enriched vocal chamber music with a finely lyrical work of great tonal beauty. An anticlimax was Charles Koechlin's curious salon composition Primavera—another work that was out of place in a festival for contemporary music.



ARNOLD SCHOENBERG, whose Pierrot Lunaire was performed in honor of the composer's 75th birthday; from a bust by Bernhard Sopher.

Orchestral and Chamber Scores

Three orchestral concerts were given by the Orchestra of Radio Rome, conducted by their own directors Giulini and Previtali and by guests from abroad, among them the eminent Czech conductor Karel Ancerl, by Roger Désormière from Paris, by Constant Lambert from London, and by André Souris from Brussels. The works presented were Fuga Giocosa by Humphrey Searle, Thyll Claes, Suite by Vladimir Vogel, Miloslaw Kabelac's Second Symphony, Variations for string and brass instruments by Marcel Mihalovici, Miniature Symphony by Victor Legley, Jean-Louis Martinet's Orphée Suite, and music by Tommasini, Petrassi, Nielsen, and Ghedini. The outstanding works were the Kabelac Symphony and Martinet's Suite: the former conceived in a broad symphonic style of great inner power, the latter breathing originality in form and sound. Also given was a Piano Concerto. Colin Horsley, soloist, by Britain's Lennox Berkeley, a charming composition belonging to the type unsuitable for I.S.C.M. Festivals.

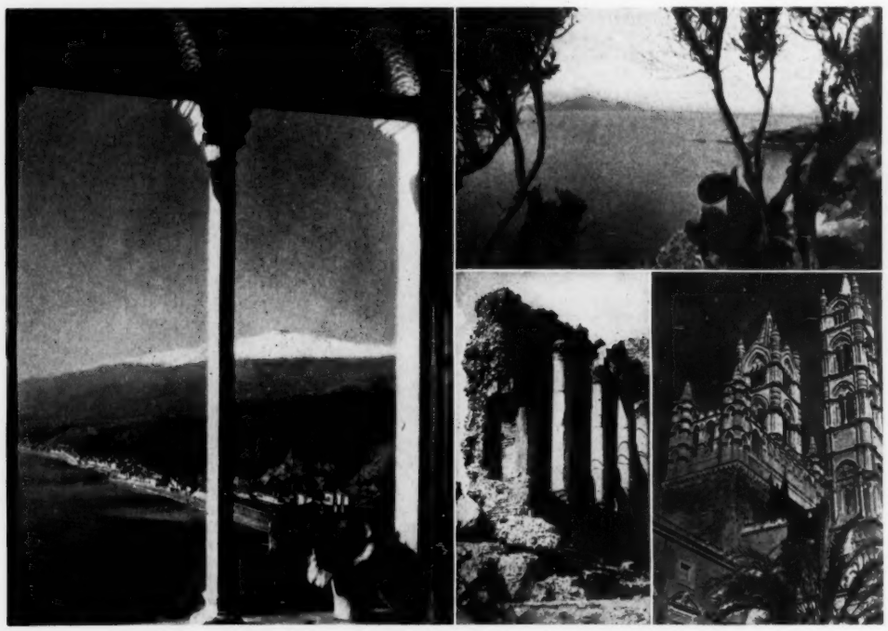
Opera and Ballet

The remaining musical events were an evening devoted to chamber opera and ballet and a concert of music for chamber orchestra. The ballet was Quarrtsiluni of Denmark's Knudage Riisager; the chamber operas were Casella's Favolo d'Orfeo, Jean Françaix's hilariously amusing Diable Boiteux, and Elizabeth Lutyens's moving short drama The Pit (Ettore Gracis conducting). In the Françaix work the tenor Hugues Cuenod performed the remarkable feat of singing the roles of both the tenor and the basso protagonists, as the basso had failed to arrive from Paris.

The chamber orchestral concert at Taormina was interesting: Serge Nigg (Paris, 25 years old) presented his original Variations for piano and ten instruments (Bruno Maderna conducting), Juan Orrego Salas conducted his own Canciones Castellanas for soprano (Rossana Giancola) and eight instruments, Max Rostal gave a superb performance of Matyas Seiber's Fantasia concertante for violin and string orchestra, and Jean Binet's (Switzerland) songs for tenor and strings and Bruno Maderna's two-piano-concerto closed the Festival.

There were, as usual, a number of side-shows. On one occasion the soprano Lydia Stix-André gave a recital of contemporary songs, among them the impressive Rencesvals in ballad-style by Luigi Dallapiccola, Italy's foremost modernist; on another occasion we heard

(*Continued on page* 25)



SCENES IN THE FABLED LAND OF SICILY . . . Left, a view of Mt. Etna; upper right, the Bay of Sant'Antonio near Milazzi; lower center, remains of the Graeco-Roman Theatre at Taormina; lower right, Palermo, part of the Cathedral. (Outdoor Photos by Courtesy of the Italian State Tourist Department, N. Y.)

TOURING with SEMBRICH

A Pianist Who Made the Journey Tells of Some Triumphs and Mishaps on the "Road" When This Century Was New, the Radio Not Yet Born, and Horse-and-Buggy Methods of Transportation More Primitive Than in the Days of the Jet-Plane

By AVIS BLIVEN CHARBONNEL

ONE morning early in the spring of 1907 the mailman delivered a letter to me from Arnold Somlyo, who was then manager of the artists playing the Baldwin Piano. He asked if I would consider a concert tour in October and November with Mme. Marcella Sembrich. It was to be a Southern and Midwestern booking, including Albany and ending in Boston. My contribution would be two groups of piano soli and the accompaniments. "I must add," Somlyo wrote, "that the final word rests with Mme. Sembrich. She must first meet you and hear you play before the contract is signed."

A few weeks later I accepted an invitation from Sembrich to have tea with her in her apartment at the Savoy Hotel in New York City, where she was then living with her husband, Prof. Wilhelm Stengel, and her maid Frieda.

I never shall forget my first glimpse of this great lady as she opened the door in response to my knock. She appeared to be tiny, and except for a very full bosom her figure was perfectly proportioned. Her hair was brown and stylishly coiffured; her eyes matched her hair. The left one had a slight cast, and this, with her extreme near-sightedness, gave her a startled expression, like that of a frightened child. It was captivating. She was wearing her habitual costume, a smartly tailored suit and a white shirtwaist, which is now called a blouse. Dangling on a chain around her neck was a lorgnette.

In the few seconds I stood on the threshold, we appraised each other. Unfortunately, I could not know how I impressed her.

Mme. Sembrich's husband joined us for tea while Frieda flitted here, there and everywhere.

Tea with Lucia

The diva was, of course, a gracious hostess. We talked of many things—everything but music. When we had finished our tea she led me to the piano, put a song on the rack in front of me and, looking over my shoulder, asked me to play it.

When it was time for the voice to enter, nothing happened. I waited. "Continue," she said. I "continued" without pause to the final bar. When I had finished, she merely said, "Play it again." This time, still standing in back of me, she tapped the melody with her fingers on my shoulder.

Suddenly, without the slightest warning, with both hands she clutched my shoulders. Why I was not frightened into screaming I do not know! Perhaps that was her way of testing my self-control. At any rate I soon discovered that what she wanted of me was to pause long enough for her to take the full breath needed to carry the following phrase.

For the third time I went back to the beginning. This time she indicated the breathing places by merely pinching my shoulders. I had learned to wait for the pinches to let up before I proceeded. This was interminable, I thought. I was sure the time she took for a full breath would not only be conspicuous but would break the continuity of the melodic line. Of course, I was mistaken.

The Art of Phrasing

From this experience I learned an invaluable lesson, one which I had believed I already knew, namely that phrasing is to music what punctuation is to writing; and, to be effective, it must be intelligently spaced and timed. In music it must be articulate and exaggerated. Apparently I had forgotten that the pianist's fingers, because of their incredible speed, could unintentionally hurry by a phrase stop signal.

It is essential for a singer to store up sufficient breath to sustain a phrase and have some left over. This takes time. Never have I heard a singer carry such a long phrase on one breath as did Sembrich. Sometimes I felt it was too long, for it could tire the listener. I know that after a concert my diaphragm ached. Obviously I had not acquired her superb breath control technique. How would an audience react? I reflected.

But to return to our tea party. After running over a few more songs I bowed myself out. Before I had retired that night Mr. Somlyo phoned me I was booked. I was both happy and anxious.

The Tour Begins

The first concert of the tour was in Norfolk, Va., on Oct. 14, 1907. Then followed Columbia, S. C., on the 17th; Charleston, S. C., the 19th; Marion, Ala., the 21st; St. Louis, the 25th; Chicago, the 27th; Dayton, the 29th; Pittsburgh, Nov. 1 and 2 (orchestral engagements); Nov. 4 in Albany, and the final date, Nov. 8, in Boston. Note the comfortable spacing of the dates. Mme. Sembrich

SEMBRICH IN HER LATTER YEARS
(Photo © Mishkin.)

was too wise to sing when she was fatigued. Furthermore, she never allowed herself to become exhausted.

Fatigue and unpredictable phlegm in her throat was her two nightmares. Coming up from the South, where she enjoyed much incomparable hospitality, Sembrich picked up a cold germ, or so she thought, for by the time we reached Chicago, an irritating mucous was annoying her. The afternoon preceding the concert, she sent for me. We were to rehearse an entirely new program which I had not yet seen. She did not speak to me at any time, before, during or after the rehearsal. I played the accompaniment as I did at our first meeting, when Sembrich stood in back of me tapping the vocal part with her fingers on my shoulder. I might mention that the prima donna had expressive and controlled fingers, for she was an accomplished pianist and fiddler.

Jumping Hither and Yon

The Chicago Auditorium was sold out with standees on every available inch of floor space. The first number on the program was an old Italian aria in the traditional A B C A form. We got off to a good start, but when we had finished the A section, Sembrich suddenly leapt over the B to the C section. Fortunately, I found her in a split second. But what would she do at the end of the C section? Pick up B or go back to A? And after that, would she go on with the B or just stop? I prayed telepathy would work for me and it did, for I found myself jumping to the section she had grabbed.

When we finished, I glanced up at her and saw great drops of perspiration on her face. She must have encountered her foe, the phlegm, and while there were no visible signs of a battle, the struggle had scared her into forgetting.

In the wings, after the first group, she completely ignored the episode and so did I. But at the conclusion of the concert, the critics Hubbard and Borowsky asked Sembrich for an introduction to her accompanist. After warm handshakes all around, they asked, "How did you know where Sembrich was going?" I merely replied, "I don't know"—and after all these years I still don't know. Just one of those things.

To Be or Not to Be . . .

Mr. Somlyo was at the Hoboken Station to see me off and give me his blessing. Just before I boarded the train, he said, "I have something to confide in you, Mme. Charbonnel. You mustn't let it disturb you. I merely tell you this to put you on your guard. Mme. Sembrich likes you and your work very much, but she really preferred a man, for she is afraid she may have to assume the care of a young woman who might be very lonesome on tour."

Well, I *was* disturbed, and indignant, too, and resolved Madame should have no such cause for complaint.

When we arrived in Norfolk, I stalked out of the train and took a taxi to the hotel. When I arrived there was an unusual amount of excitement in the lobby which seemed to be trailing me. While I was quietly registering, I was hemmed in by a group of excited people. There were the manager of the hotel, a couple of doormen, Impresario Loudon Charlton, Frieda and Mme. Sembrich. The latter demanded, "Where did you go? Where have you been? We have looked everywhere for you." "I took a taxi from the station," I calmly replied. "Don't you ever do that again!" cautioned Sembrich. "You are to keep with the party." Evidently, independence in an accompanist was not so desirable, after all.

Movements—Non-Musical

I was assigned to my room and began unpacking. Those were the days before the wardrobe trunk had made its appearance. A trunk was a *trunk*. Both packing and unpacking was a big time-consumer. I had just finished when there was a knock on my door. I opened it, and there stood Sembrich and her maid. She asked if she could see my room. I escorted her around and when the inspection was over, she turned to her maid and said, "Frieda, I think these rooms are more quiet than mine. Would you mind, Mme. Charbonnel, changing with me?" "Not at all," said I. (Here I must insert that Sembrich was a very light sleeper and that the last thing Frieda did, before turning off the lights, was to put wads of cotton in Madame's ears to shut out night sounds).

So I packed again, and the bellboy moved me over, a couple of long corridors away, to Sembrich's suite. Once more I unpacked, when again there was a knock on my door, but this time Sembrich walked in before I had a chance to open the door. "I am terribly sorry, Mme. Charbonnel," she said, "but I don't like your rooms as well as mine. Will you change back?" Of course I cooperated. However, when I was for the third time dug in, I made up my mind that if the knock came again, I would be sound asleep with cotton in *my* ears.

Sartorial Details

The afternoon of the concert Sembrich sent for me. I found her sitting upright in bed. Presumably she had had a nap, although I saw no traces of sleep. She looked as alert as she did when ready to step onto the concert stage. She wore a brilliant pink kimono, one which I was to see many times, for it was a favorite of hers. The material was of Chinese cotton crêpe with flowers of brilliant colors splashed all over a vivid pink background. Her hair was, as usual, neatly coiffured, and her perfect make-up looked as though it grew on her face like her skin. Once it was fixed, she never, either publicly or privately, touched it.

Early in the afternoon, her maid had telephoned me to come over to Madame's room. What she wanted, I learned, was a description of my evening gown. Now, I had given my concert dress much thought. It had to be, for obvious reasons, inconspicuous, and of course smart; and of a material that would not show signs of travel. I had chosen a black net covered with a black sequin pattern. The foundation was three shades of chiffon, pink, blue and yellow—the "rainbow hues," they were called. My description seemed to amuse her, for she laughed heartily. I lost a little more of my self-confidence.

That evening when I entered the greenroom, I had my first glimpse of Sembrich in her gorgeous gown. Paquin made most of her clothes. They were of heavy satin embroidered with flowers that stood out like the real blossoms they imitated. For this occasion she had chosen a yellow satin, and the flowers were shades of deep yellow and white. They nestled in a bed of green velvet leaves.

She wore her matchless pearls (only they were imitation substitutes for the real ones, which were in a New York safe). However, the diamond, emerald and sapphire brooches and decorations were real. The ornament for her hair was a beautiful, delicate spray of diamonds nestling in a white aigrette. How it danced and quivered when she sang. She wore long white gloves, one of a hundred pairs she carried with her. They were cleaned in Berlin, for, said she, they not only did a better job but it was cheaper. She made a gorgeous picture, and after I had told her so, she said, "Now, let me see *your* gown."

"Make-up" by Nature

Very reluctantly I removed my wrap. This time she didn't laugh. Instead, she

said to Frieda, *"Ach,* I never could wear an Empire waist nor a dog collar." I knew all was well. (I forgot to mention that when I had left home, my husband had presented me with an imitation pearl and diamond dog collar—my only ornament. I was very tall and slender and my blond hair, piled on top of my head, accentuated the long space from the base of my neck to the hair line. The collar helped break this line.)

The concerts were given in huge theatres, and to avoid loss of sound into the wings, the piano was placed almost into the powerfully brilliant footlights. Unfortunately, I used no make-up. When I looked at Sembrich's high color, then in a mirror glimpsed my pallor, I was most uncomfortable. So I pinched my cheeks, hoping to bring, at least temporarily, enough color to offset my extreme pallor.

After all these preliminaries, the concert started. Faithful Frieda always stood in the wings. In her hands she held a number of small notebooks. They were covered with the material of Sembrich's gown. Printed between the covers in huge letters for the singer to read readily were the verses of her songs. I sooned learned that she, like the rest of us, was shadowed by the fear of forgetting.

A Traviata Feat

The great operatic aria Ah, fors' è lui from Verdi's Traviata was the *pièce de résistance.* I have never heard any artist sing it as did Mme. Sembrich. What a pity the recordings she made, which included her original cadenza, were so unsatisfactory that she insisted they be withdrawn! When it was time for the aria, Sembrich explained to me that she would repeat it.

"I shall probably take six curtain calls before my encore. I shall omit the recitative and begin with the aria," said she as she pointed to the place in the score.

I waited in the wings while she took her half dozen curtain calls. Then her nod signified she was ready. Simultaneously she took a deep breath, picked a high C out of the air, and, walking to the piano, sang the entire cadenza. By the time I was seated, she was ready, without a break, for the aria. This extraordinary stunt was timed to perfection. Needless to say, the audience went wild, and I must confess that it was one of the most exciting and phenomenal experiences of my entire career. Invariably the audience insisted on a repeat.

Versatile Songstress

Here is the program, which included songs in Italian, German, French, Polish and Russian (she learned 5,000 Russian words in one week, so she informed me):

PROGRAM

I. (a) Batti, batti, aria from Don Giovanni ..... Mozart
(b) Mon Ami, Marie Antoinette ..... Weckerlin
(c) Lusinghe piu care, aria from Alessandro ..... Handel
(d) My Lovely Celia ... George Monro

MME. SEMBRICH

II. Valse in A flat major
Impromptu in F sharp major
Etude in G flat major
Ballade in A flat major
} Chopin

MME. AVIS BLIVEN CHARBONNEL

III. Aria from Traviata ..... Verdi

MME. SEMBRICH

IV. (a) Die Forelle ..... Schubert
(b) Wie Melodien ..... J. Brahms
(c) Widmung ..... R. Schumann
(d) Si mes vers ..... R. Hahn
(e) Love Has Wings . James H. Rogers
(f) The Lark Now Leaves the Watery Nest ..... H. W. Parker

MME. SEMBRICH

V. Polonaise in E major ..... Liszt

MME. CHARBONNEL

VI. Valse, Voci di Primavera ... J. Strauss

MME. SEMBRICH

The encores were Purcell's Nymphs and Shepherds, Love Has Wings, by Rogers, The Last Rose of Summer, and Chopin's Maiden's Wish. For the last song, she played the accompaniment.

The Last Rose of Summer did not appeal to her. She thought she sang it badly. I would change the key. First F, then F sharp, then A flat and G. Finally back again to F. None of them was comfortable. She begged Charlton to let her drop it from her repertoire. But he thought it too popular to omit, and since Mr. Charlton held the purse strings, his "No" was final. When the audiences recognized the opening measure of their beloved song, they broke into such tumultuous applause I had to stop. Mme. Sembrich introduced here Hahn's exquisite song, "Si Mes Vers," as well as Arensky's But Lately in Dance.

She was renowned for her Lieder singing, too—a unique achievement for a coloratura. While her voice was brilliant and flexible in the highest register, her middle voice possessed great warmth and depth of tone, qualities essential for Lieder interpretation. To hear her sing so beautifully Brahms and Schubert songs, and immediately afterward, with equal ease and artistry, the coloratura aria from Traviata or the florid Strauss "Primavera," was indeed a rare experience. I would not say that her voice had great volume, but it was brilliant and it possessed a carrying quality that made it audible, even in the softest passages, to the listener in the last row of a large theatre.

That night, before sleeping, I reviewed in my mind the entire program, and the following day when I had read the flattering press notices and remembered the audience's enthusiastic response to my share of the program, I felt confident and secure.

ALOFT ON "UMBRELLA ROCK," a remarkably balanced natural formation at the top of Lookout Mountain near Chattanooga, Tennessee, Mme. Sembrich stood to view the surrounding landscape on another of her tours early in the century. The seated company included Ellison Van Hoose, tenor; Berta Mielke; Frank La Forge, composer-pianist; Henry Junge, of Steinway & Sons.

A STOP-OVER EN ROUTE . . .
Standing in the door of her drawing room car is Mme. Sembrich, center, with Mme. Charbonnel and Loudon Charlton, New York concert manager, who took personal charge of the itinerary.

Gilda Plays Solitaire

As the tour proceeded, during the day I was invited to Mme. Sembrich's drawing room to watch her play solitaire, a game she loved. She always carried a small gilt metal box which contained, among other articles, a tiny pack of cards about two inches by one and a half. I was invited to sit opposite and silently follow each move. Her maid had already warned me against commenting on any misplays. "Just sit and applaud," she said.

My reward was a small bar of sweet chocolate about the size of the playing cards. The great soprano always carried about six of these, neatly wrapped in silver and gold tinfoil and tied together with a narrow baby blue ribbon. I never saw her eat one, and I don't think she did, for I kept count of the slowly diminishing pile and the number always came out right. I suppose her enjoyment was vicarious.

She was never without that little box. Besides playing cards and chocolate it contained all of the checks she had received on tour. They, too, were tied together with a baby blue ribbon. And I am told, although I was not a witness, that when she was back in New York the package was presented with great ceremony to her husband, Prof. Stengel.

On our Southern trip, Mme. Sembrich broke her strict diet to eat a delectable, towering piece of Lady Baltimore cake. She avoided starchy foods, considering them bad for both voice and figure. Ham she liked and ordered almost daily, hoping it would be cooked in the Viennese style. She never gave up trying to be slim, and always consumed a lot of dry toast and strong, black tea—indeed, just before leaving for a concert, she usually drank a cup of the latter, believing it was excellent for the voice.

Madame S'Amuse

Sembrich sometimes varied the trip with "little jokes." On one such occasion she sent for me. When I entered she was standing in the middle of the room clad only in silk tights. They didn't stop at the waist but covered her entire figure as tightly as her skin. She asked me if I had her music. This surprised me, for at the very start of the tour I was told *never* to touch it. I went back to my room, searched all through my own music, but could not find it! Senbrich pretended to be annoyed, worried and surprised. Desperately, I told her I thought I had memorized the program. Then she laughed and said, "Frieda has it! That was just a little fun."

Her humor was also shown one day in Dayton. At the concert I noticed a handsome gentleman seated at the extreme left of the front row. For a little joke of my own, I told the diva that an admirer was in the audience, and I had seen him devouring her with his eyes. "Where is he sitting?" she asked, and I told her. When it came time for "Love Has Wings," Sembrich turned and, looking directly at him, sang the love song with ardor. She was as eager as a mischievous child to find out if she had aimed her ditty correctly. "Indeed you did," I told her. "He was so embarassed, he got up and left!" She chuckled at that.

A Morning Constitutional

It was Sembrich's habit to walk very briskly every morning, when the weather permitted, for about five miles. There was no conversation, for she never spoke when out of doors. I had been warned that if I was captured, I'd have to go along, too. So I tried to slip in and out of the hotel unnoticed.

However, one day in Pittsburgh as I was on my way to the Chrysanthemum Show, I was "caught." I did not see much of the show, for Sembrich would not stay in the warm, suffocating room. "Bad for the voice," said she.

We must have made a comical picture walking together. I, being tall, took wide steps, while Sembrich, much shorter, bobbed up and down and looked as if she were running fast and getting nowhere. For the sake of harmony, I tried to keep in step with her. When I got back to the hotel, from sheer exhaustion I went to bed.

Her maid Frieda deserves a special chapter, for her devotion to Mme. Sembrich was marvelous. Of course she loved Sembrich. Who didn't? Frieda was not well. She had nervous indigestion and was always taking pills of some sort. She ate very little and slept badly. In the early morning hours after she had seen the great artist to bed, she packed the gorgeous Paquin gowns. And that was a large order, for every flower had to be stuffed with cotton batting, else the petals flattened and lost their shape. Then the program for the next day had to be organized. When the poor dear slept, I never knew. I never saw Frieda smile, nor did I ever hear her argue, speak a cross word or refuse to do whatever was asked of her. She must have considered it a privilege to serve one so famous. Dear Frieda!

A Faithful Admirer

When we left New York for Albany, Prof. Stengel joined us. He was much older than Sembrich, and furthermore he was too frail to endure an extended tour. But the trip to Albany was easy for him. Prof. Stengel was, as you know, Sembrich's teacher in the Vienna Conservatory. He had been married before and there were two sons. After the death of his wife he married his pupil, Sembrich, who adored him. It was her one and only great love, and he was her one and only great critic. In the coach, all the way up from Albany, he sat in front of her, holding and patting her hands, telling her how beautiful she was and how much he adored her.

When Sembrich retired, her voice was as beautiful as ever, but she had the wisdom to stop while it was at its best. Often I heard her say a voice was not matured until one was forty, and then one had just ten years of a career.

Mme. Sembrich was over fifty when she retired. After her retirement, I saw her once more in New York. When I called on her she was seated on the davenport placed in back of a table. She was formally dressed and wore her beautiful diamonds and pearls. That was the way I used to see her, and apparently that was as she wished me to remember her. Her manner, too, was exceedingly formal, as if she had purposely assumed and was playing the role of a *grand dame.* We solemnly shook hands and conversed like a couple of strangers. I could not penetrate the barrier she imposed between us. I had tea with her, then bowed myself out of her life forever. This time I did not weep as I did in Boston when, our tour finished, I bade her goodbye. She was a great musician and a great lady.

Britain Fetes Visit of the Philadelphia Orchestra

By ARTHUR NOTCUTT

London

THIS has been the busiest period in the reviewer's long experience of music in London. Orchestral concerts, opera, ballet, recitals, chamber music and other forms of the art have been represented and in some cases to excess, as clashing of dates has been inevitable.

In orchestral concerts, pride of place goes to the first visit to England of the Philadelphia Orchestra—the credit for which is due to the London Impresario, Harold Fielding—who organized the tour. The first London concert was on May 24 at the Royal Albert Hall in the presence of the Queen and the most important social and artistic event since the war. After the concert, the members of the orchestra were guests at a reception given by American Ambassador and Mrs. Lewis Douglas at the American Embassy.

The orchestra is magnificent, and one would have to exhaust one's vocabulary of superlatives to describe adequately its brilliance and virtuosity. The strings are notable for their richness and beauty of tone; the woodwind has most exquisite shades of color and the brass section a wonderful sonority and grandeur. The quiet style of its conductor, Eugene Ormandy (though batonless conductors are not usually in favor in this country), made an immediate appeal, but it will not be possible to assess his worth as an interpreter until further opportunities have been accorded to hear him in a variety of works of different schools, and to be reviewed later.

The program opened with the Meistersinger Prelude, followed by Brahms' Symphony No. 1. Mr. Ormandy's tempi in this were on the quick side, and there was some lack of dramatic emphasis, particularly in the great pizzicato section in the last movement; the brass however was superb and the finale worked up with a noble architectural design. After the interval came two short, effective Hispanic Pieces by Harl McDonald, followed by Tales from the Vienna Woods of Johann Strauss and the Daphnis and Chloe Suite No. 2 of Ravel. This last was played with dazzling technical brilliance and produced a wealth of sumptuous sound. So ended a memorable concert!

Homage to Beecham

Another event of an unusual character was the Royal Philharmonic Orchestra's concert to honor Sir Thomas Beecham's 70th birthday. The orchestra was increased to 130 players for the occasion. It was a typical Beecham program—Mozart's Haffner Symphony, Delius's Seadrift, Strauss's Dance of the Seven Veils, Sibelius's Tapiola, Bax's Garden of Fand and the March from Berlioz's Trojans, the last of which had to be repeated. The orchestra and its famous conductor were in brilliant form, and the playing had what is frequently described in this country as the real "Beecham touch."

Among other orchestral events that should be mentioned is the Philharmonic concert under Boult, when Julius Katchen, young American pianist, played the Beethoven "Emperor" Concerto with precision, clarity and perfection of taste. The L.P.O. under van Beinum gave an extremely fine performance of Mahler's Lied von der Erde in which the soloists were Zarewska and Richard Lewis. This conductor also brought his own orchestra, the Amsterdam Concertgebouw, and its most notable achievement was in the Schubert C major Symphony, the playing of which was in the true Viennese style and most poetically characterized—a very great orchestra this! The London Symphony Orchestra introduced José Iturbi in the dual capacity of conductor and soloist and as a pianist he gave a beautifully polished reading of the Mozart Concerto (K. 482).

The Royal Philharmonic Society invited the distinguished French conductor, Albert Wolff, for the concluding concert of the season; Ginette Neveu was the soloist in the Brahms Violin Concerto. The purely orchestral items were the Leonore Overture No. 3 and the Berlioz Symphonie Fantastique. It was remarkable that, with two such noted French musicians, no work of the more modern French school was included.

Covent Garden Guests

Some interesting guest artists have come to Covent Garden and it was a pleasure to welcome Winifred Heidt and Eugene Conley. The former scored an emphatic success as Carmen. She has the voice, looks and histrionic ability for this most difficult role and is the most satisfactory exponent of this character London has heard for some years.

Conley sang the Duke in Rigoletto and Rudolf in Boheme. His voice easily filled the house and is of excellent quality.

Another guest, Joan Hammond, appeared in the exacting role of Leonora in Fidelio for the first time in her career; her voice met the demands of the music, and she sang Ah! Perfido with compelling dramatic power. She was a personable Fidelio and gave complete conviction to the character. Later, she sang Aida and proved herself a Verdi singer of high rank.

The Ring Returns

Covent Garden has just completed the first cycle of the Ring to be given in England for ten years—an achievement of which it may be proud. With the exception of five guests (let it be admitted they were of great importance) all the roles were taken by members of the resident company, which was formed only a little over two years ago. The result is a high tribute to Dr. Rankl, the musical director. The guests referred to were Flagstad (Bruennhilde), Svanholm (Loge, Siegmund and Siegfried), Klein (Mime), Hotter (Wotan and Gunther) and Deszoe Ernster (Hagen).

Flagstad was in glorious voice throughout and in Goetterdaemmerung surpassed even her previous achievements; she sang with compelling emotional grandeur and dramatic emphasis, and her voice has never sounded more sublime. Her acting too in the tremendous second act had a dramatic force that was quite magnificent. Svanholm's Loge and the older Siegfried were both new here—in each of which he revealed his fine gift of characterization. It cannot be denied that at times his voice lacks variety of color, but the music is always artistically sung. Peter Klein is one of the best interpreters of Mime seen at Covent Garden over a long period and his embodiment of the malevolent dwarf was marked by innumerable clever touches. Hotter's Wotan is one of the finest to be heard anywhere today; he sang throughout with great beauty of tone and superb power. Ernster was new to us; the dark timbre of his voice was especially effective as Hagen, of which he gave an intensely dynamic interpretation.

Among the regular members of the company Doris Doree (Sieglinde and Gutrune) has never previously sung with such conviction; her singing has real style and quality and she had a marked success. Edith Coates (Fricka and Waltraute) was most successful in the dramatic side of these characters, but lacks the necessary lyric line. Clifford was the Alberich and barked his way through the music, which was not at all what Wagner intended; he is, however, a clever actor. It would take too much space to enumerate the singers of the other roles, but all must be complimented on their sincerity and intelligence. The Norns were particularly good, but the voices of the Rhine Maidens lacked power.

Rankl conducted. After a somewhat shaky start in Rheingold the orchestra improved steadily, and there were many moments in the trilogy when the playing touched a high standard; some of the soft brass was memorable especially in the second act of Walkuere. The production by Frederic Schramm was highly effective and equal to that to which Covent Garden has accustomed us. A second cycle is to follow.

New London Opera Series

A season of Italian Opera by the New London Opera Company is now in progress at the Stoll Theatre (formerly the London Opera House, built by the late Oscar Hammerstein in 1911 and then unfortunately doomed to failure). This company was responsible for the season given some time ago at London's Cambridge Theatre, which ran for nearly two years; and a considerable number of the same singers were engaged. The repertoire comprises Falstaff, Boheme, Barbiere di Siviglia, Tosca, Rigoletto and Don Pasquale, and is announced for six weeks only.

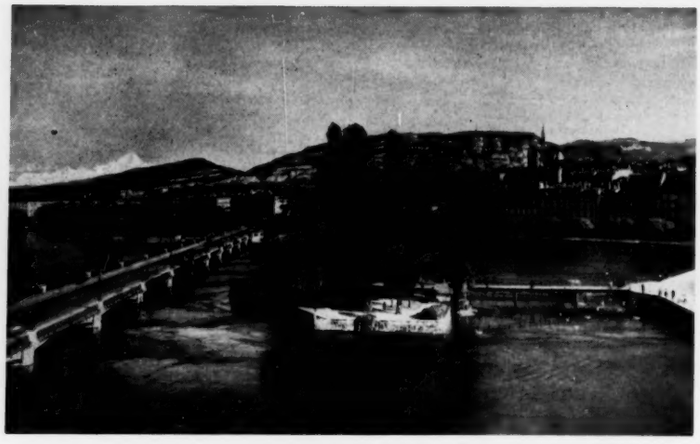
The operas heard at the time of writing have been Tosca and Falstaff. In the former the singers were Franca Sacchi (a good average Italian dramatic soprano, with a wide range), Salvarezza (a tenor with a fine, ringing voice in the use of which he was over-prodigal), and Stabile (whose voice hardly enables him to do full justice to the part of Scarpia, but whose art is as fine as ever). This was made abundantly apparent when the last-named sang Falstaff, a role in which he still has no superior. A young Australian tenor, John Lannigan, sang charmingly as Fenton and should develop into an excellent lyric tenor. Both operas were admirably conducted by Clemens Krauss—a most inspiring operatic conductor.

Elizabeth Wysor's Recital

It is a pleasant duty for this writer to record the success of a young American singer, Elizabeth Wysor, at her recital at Wigmore Hall. Among items in which she especially excelled were Divinités du Styx (Alceste), the Loewe setting of Erlkoenig, and Wolf's Mignon; all require a degree of technique which she possesses in full measure. Her low notes, though, at times have a hollow tone which should be eradicated. If she does this, and develops her splendid middle and upper registers, she should have a brilliant career, especially in opera.

Festivals in British Zone

The spring and summer of 1949 sees three major music festivals in the British Zone of Germany. The International Chamber Music Festival was held in Varel (Oldenburg), May 2 to 15; and the Beethoven Festival in Bonn, May 22 to June 5. Flensburg announces a Bach Festival, July 5 to 12. This information was received too late for inclusion in the European Festival listings carried in the June issue of Musical Courier.



SCENE IN GENEVA . . . The Ile Rousseau and distant view of Mont-Blanc.

Zurich Hears Recent Opera by Burkhard

Geneva

Among the features of the June Festival Weeks in Zurich was the world premiere by the Municipal Opera of a new score, The Black Spider, by the modern Swiss composer Willy Burkhard, in a series which also offered Der Rosenkavalier, Tristan and Isolde, Die Meistersinger, and other works. The ensemble of the Paris Opéra and the Zurich Municipal Opera Ballet gave performances, some of these being *al fresco*.

Burkhard's work is based on a libretto by Robert Faesi and Georgette Bomer, after a romance by Jeremias Gotthelf. The action takes place in the medieval period, and the Black Spider personifies powers which cause death and destruction in the land. The heroine is a peasant woman who signs herself over to the Devil to protect her country folk from a hostile band of knights, but her clear vision triumphs at the end.

A Narrator is used to portray the transitional portions. There are purely operatic scenes, also dance and pantomimic elements, some passages for speech without song. The music embodies a degree of fantasy, and the dance episodes are particularly effective. The chorus, seated below the stage, has an important part to play. The musical style is modern in a strongly contrapuntal fashion.

The production by the Zurich Municipal Opera under the baton of Paul Sacher, a foremost promoter of modern music in this country, was an excellent one.

After 43 years as conductor of the Zurich Tonhalle Orchestra, Volkmar Andreae, who has reached the age of 70, is relinquishing that post. He will be succeeded by Erich Schmid.

New Oratorio by Frank Martin

The broadcasting station Radio-Geneva has been responsible for some of the most interesting modern programs of the last year. It showed considerable daring in presenting Bartok's Bluebeard's Castle, Prokofieff's Third Piano Concerto and new Dutch works under the baton of Fritz Schuurman. Besides Ernest Ansermet (who led the majority of these events) two other Genevan conductors, Edmond Appia and Samuel Baud-Bovy, appeared in the series. The first led the local premiere of Khachaturian's Piano Concerto with Georges Bernand, Swiss correspondent of the Musical Courier, as soloist; a fascinating symphonic work, Alcione, by Marin Marais, early 18th century composer, and Pergolesi's Mass in D.

Baud-Bovy gave the world premiere of the well-known Swiss composer Frank Martin's latest large-scale work, an ora-

torio Golgotha, which continued the successful career of the composer of the Petite Symphonie Concertante.

The American mezzo-soprano Ellabelle Davis made her first appearance in this country on May 10. She gave two recitals, one in Montreux and the other in Geneva, and was received with such thunderous ovations that she will return next season for a longer tour.

Summer Festival Features

A leading event in this country will again be the International Music Festival in Lucerne, Aug. 10 to 28. There will be five symphonic concerts by the Festival Orchestra conducted by Bruno Walter, Wilhelm Furtwaengler, Paul Kletzki, Herbert von Karajan and Robert F. Denzler, and among the soloists are Nathan Milstein and the pianist Edwin Fischer. Furtwaengler will conduct Haydn's The Creation with the Lucerne Festival Choir and the orchestra. There will also be performance by the New York Studio of Dramatic Arts in the Municipal Theatre.

Modern Swiss music was featured at a Composers' Symposium which took place in the middle of May in the old city of Fribourg. It included two concerts, one in the Cathedral of St. Nicholas and the other of chamber music in the Great Hall of the University. Most interesting was the String Quartet by Constantin Regamey. Works of recent date by Sutermeister, Ducommun, Geiser, Schule, Peter Mieg, Andrée Rochat and Walter Lang were also heard. G. B.

Vecchi's 400th Anniversary To Be Marked in Modena

A festival is to be held in Modena, Italy, in the spring of 1950 to mark the 400th anniversary of the composer Orazio Vecchi, famed for his madrigal comedy, L'Amfiparnaso, who was born in that city on Dec. 6, 1550. As an introduction to the festival proper, a series of public lectures about Vecchi and his time is being given at the Academy of Sciences, Letters and Art in Modena. The lectures will include Professors Gino Roncaglia of Modena, Heinrich Schenk of the University of Vienna, Charles Van den Borren of Brussels, and Dr. Johan Hol of Geneva, a specialist in the composer's music. The text of these lectures will be later published in one volume.

A special committee has been formed for the organization of the festival, under the chairmanship of Prof. Roncaglia. Ildebrando Pizzetti, composer, will deliver the commemorative address. There will be one morning concert of sacred music in the church where Vecchi was buried, an evening concert of secular music, and an exhibit of documents relating to the period. The church music of the composer is little known and the performance of his Requiem Mass for eight voices and two choruses which will be given is of considerable interest.

OFF TO EUROPE . . .
Mr. and Mrs. George Szell leave LaGuardia Airport for London. Mr. Szell's schedule abroad includes conducting the London Philharmonic, and at the Holland Festival, Zurich Festival and Salzburg Festival. He begins his fourth season as musical director of the Cleveland Orchestra on Sept. 30. (Photo by Enell, Inc.)

Paris Applauds Strauss Novelties And American Opera Guests

By SUZANNE DEMARQUEZ

Paris

THE Opéra marked the 85th birthday of Richard Strauss with a performance of Der Rosenkavalier. Three foreign artists gave distinguished performances. Hilde Konetzni in the role of the Marschallin, Risë Stevens as Oktavian, and Emanual List as Baron Ochs. The orchestra was under the competent baton of Louis Fourestier.

The French Radio also celebrated the Strauss anniversary. Under the direction of Tony Aubin we heard two important first performances for Paris—Four Symphonic Interludes from the opera Intermezzo, and the Concerto for Oboe and Orchestra, excellently played by André Chevalet.

Then the Orchestre National, conducted with precision and warmth by Eugene Bigot, gave the first Paris hearing of the one-act Strauss opera, Friedenstag (Day of Peace), with book by Josef Gregor. The desire for peace of the people in this drama is contrasted with the will to retain position of the faithful commander and his followers. The music, diversified in its detail, adapts itself to each situation. The difficult duet between the warrior and his wife was sung with artistry by Charles Cambon and Marcelle Bunlet, both from the Opéra.

Another beautiful concert, given by the chamber music division of the Radio, was devoted to music by Georges Enesco—his Piano Quartet, the Chansons de Clément Marat sung by the notable Camille Mauranne of the Opéra-Comique, and the Octet in C major.

Munch's Return Hailed

The return of Charles Munch from America, to resume his place at the head of the Société des Concerts, was eagerly anticipated. The appearance of the conductor on the stage of the Theatre des Champs-Elysées was greeted with an ovation. The audience listened to some of the best loved works in Munch's repertoire—symphonies by Mendelssohn, Honegger and Roussel (the last preceded by the noble Fanfare written by Arthur Hoérée in homage to that great French composer) and finally the second suite from Ravel's Daphnis et Chloe, after which the ovations began again. Munch was to conduct two more concerts in this "home-coming" series.

The same orchestra was led in the great hall also by Roberto Benzi, child conductor of nine and a half years, who attracted attention by his spectacular gifts. But will he be allowed to develop them?

New Poulenc Cello Sonata

First mention among the solo concerts should perhaps go to that of the French cellist Pierre Fournier, who, accompanied by the composer, played the premiere of Poulenc's Sonata for Cello and Piano. As in all the works of this creator, the audience delighted in elegance and charm, the nervous rhythms and imaginativeness. A *succès fou* was gained by the interpreters.

Jacques de Menasce and Angel Reyes came back to the Salle Gaveau. Their program listed sonatas for violin and piano by Brahms (A major), Henry Barraud, De Menasce himself, and Roussel (op. 28). The playing showed rare unity of purpose and achievement, based on knowledge and respect for musical values. The artists earned success with a public which has learned to admire their art.

Menahem Pressler, a young pianist of gifts and promise, played Schumann's Concerto, accompanied by the Orchestre Colonne, led by the excellent conductor Franz Waxman. At the same concert, Copland's A Lincoln Portrait was greatly applauded in the presence of the composer.

The pianists heard recently were, of course, many: Lazare Lévy, eminent professor at the Conservatoire; Aline Baerentzen, recently returned from North America; George Chavchavadze, heard with the Société des Concerts conducted by Ernest Bour; and finally, Wilhelm Kempff, who played with the same orchestra under Cluytens—all drew impressive audiences. I can not understand the Parisian popularity of Kempff, however, whose interpretations always seem to me to choose the direct opposite of the correct style. Robert Casadesus had a triumph in a Chopin recital before an overflowing Theatre des Champs-Elysées. The anticipated return of Magda Tagliaferro offered opportunity to hear this artist in concertos by Schumann and Saint-Saens with the Orchestre Colonne conducted by Paul Paray.

The return of the violinist Jeanne Gauthier and the Bach programs of the remarkable American violinist Alexander Schneider were other outstanding events.

Three singers were also heard—very different but all consummate artists. I need not tell American audiences about Marian Anderson or Ellabelle Davis. The first filled the immense Palais de Chaillot with an audience which would have preferred to hear each number sung twice. The second already is following in the path of her distinguished predecessor, and her success in Paris is uncontested. Madeleine Gray, returned from South America, presented to her Quartier Latin audiences a program including Negro songs from Brazil, chansons by Prevert and Kosma, very popular here. She not only sings but acts them with such passion and intensity that listeners are deeply touched emotionally.

Brussels Hears Return Concert By de Menasce and Reyes

BRUSSELS.—Jacques de Menasce, composer-pianist, and Angel Reyes, violinist, whose last appearance in this city made a deep impression, returned here recently on their latest tour and gave a recital at the Palais des Beaux Arts which was attended by a large audience of chamber music enthusiasts. Beginning with Mozart's B flat major Sonata, the two artists proved at once that their ensemble had improved in cohesion. Each number was delivered with such ease and perfection of style that the evening ended in a triumph for both musicians.

Very few virtuosi are able to perform Mozart with such purity, spirit and innocent tenderness, and then in the next moment to play with the same efficiency Ravel's Second Sonata, with its harmonic dissonance, changing moods and contrapuntal complexity. The two artists contrived to give the impression that they were specialists in the music of each composer they interpreted. In addition to those already named, the program included works of Brahms, Albert Roussel, Henri Barraud, and de Menasce.

FRANCIS DE BOURGUIGNON.

Tourel in Holland Festival

Jennie Tourel will sing Carmen three times at The Hague and Amsterdam in the Holland Festival with Pierre Monteux conducting, and in the same festival in Amsterdam she will give the European premiere of the revised version of Hindemith's song cycle Das Marienleben.

AU REVOIR . . .
Zino Francescatti bids a temporary farewell to America before embarking for a summer in France.

Athens Season Has Increased Activity

ATHENS.—The music season here has had considerable activity. Among noted artists who visited this country, under the auspices of the Bureau Artistique d'Athènes, were the well known pianists Alfred Cortot, Gaspar Cassado, Lazare Lévy and Alexander Uninsky; the noted Greek contralto, Elena Nikolaidi, who made her American debut this season; Elizabeth Wysor, contralto from the U. S.; the young pianist Julius Katchen, also from America, who gave twelve concerts during his visit to Greece; Virginia Paris, American Negro artist; Bernard Michelin, French cellist; Davy Erlih, young violinist, known in America as well as Europe; Gina Bahaouer, Greek pianist; the Greek-American keyboard artist, Anna Antoniadou-Xydis; Madeleine de Valmalette, French pianist; Anna Tassapolou, Greek soprano of the Munich Opera; Thanos Boulos, Greek baritone of the Berlin Opera; Elizabeth Lockhart, British pianist and others. In addition to many single events, there was a subscription series of 26 recitals.

Fifteen concerts were given on Sunday mornings by the State Symphony Orchestra in its own hall, conducted by the general director of the organization, Philoctytis Economides, and the two other regular conductors of this organization, Theodore Vavayannis and George Lykoudis. The soloists were drawn from the preceding list of artists.

Greece and Turkey Exchange

There has been for the first time an artistic exchange between Greece and Turkey. The aforementioned Bureau sponsored the first appearances of Mr. Economides with the Istambul Municipal Orchestra, and the conductor of the latter, Gemal Rechid, came to Athens to lead the State Orchestra. Each had two concerts in his guest visit.

The managing director of the Ankara State Opera, Ferid Alnar, and Mme. Alnar, who is a leading soprano of that organization, also were visitors here. The former conducted and the latter sang the title role in Madame Butterfly, four performances being given.

Two new talents introduced this season were the young woman pianist, Gitsa Salvanou, who is a product of the Academy of Santa Cecilia in Rome, and the interesting dancer, Lili Berde.

The well-known Greek tenor, Ulysses Lappas (here known as Odysseus), who sang with the Chicago Opera in the Mary Garden regime, also at La Scala, Covent Garden and the Paris Grand Opera, reappeared at the Greek State Opera in Pagliacci and Carmen. He was in good form and had considerable success with the public.

BUREAU ARTISTIQUE d' ATHENES 1936
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BRAZIL

Rio Company in Opera and Ballet; Visiting Artists Warmly Received

By CEICAO DE BARROS BARRETO

Rio de Janeiro

THE opera season organized by the Municipality of Rio de Janeiro at the Teatro Municipal recently offered a series of performances among which the sole novelty to North American audiences was Carlo Gomes' Lo Schiavo (The Slave). This work is, however, not a novelty here. Gomes ranks as Brazil's most successful operatic composer, esteemed in Europe as well during the 19th Century. His fluent melody, rather Italianate in style, is linked to an eloquent emotional expression and choice of subjects that reflect local color. Among other early season productions were Madame Butterfly, La Boheme and Barber of Seville.

The singers heard were national and local operatic artists. The cast for Lo Schiavo included Paulo Ansaldo, convincing in the chief role of Iberê; Mary Gazzi, revealing a full range and dramatic power as Ilara; and Roberto Mirando, tenor, who as Americo (as also of Rodolfo in Boheme and Almaviva in the Barber) gave a fine reading of his part.

Other operas included the young soprano Diva Pieranti, as Rosina and Musetta, showing charm, vivacity and clear vocalism; Paulo Fortes, baritone, portraying Figaro with a beautiful and well schooled voice; Sylvio Viera as a good Sharpless; Nadir Mello Couto, as a Mimi of rich voice and vocal accuracy, who needs more stage experience; Vanda Oiticica, a graceful Cio-Cio-San who acquitted herself well; and in other roles Antonio Minafra, Americo Basso, Antonio Lembo, Fernando Oliveira, Guilherme Damiani and Bruno Magnavita.

The chorus and ballet of the Teatro Municipal participated satisfactorily. The orchestra, though often playing too loud for one to hear the singers to best advantage, was ably conducted by Mignone, Martinez Grau and Santiago Guerra.

Ballets by Local Company

The Corps de Ballet of the Teatro Municipal offered two performances under the direction of Madeleine Rosay, as producer and choreographer. Novelties were Concerto to Mendelssohn's Violin Concerto; Jogos Infantis, based on folk themes arranged by Martinez Grau; and Slavonic, with music by Enesco. Despite the beautiful scenery and costumes, the performances were not highly satisfactory, lacking somewhat in smooth ensemble work and more developed choreography.

The leading dancers were Maryla Gremo, Tamara Cappeler, Arthur Ferreira and Clara Resnik, all of whom showed technical efficiency, handling their assignments with zest and skill. Slavonic, featuring a country wedding, had an atmosphere of gay festivity enhanced by the authentic and colorful costumes and deserved the great applause it received. The assisting orchestra was conducted by Martinez Grau and Henrique Spedini.

Stern's Debut Hailed

Isaac Stern, in his first visit to this country, proved himself a top-rank violinist in his recitals at the Teatro Municipal, under the sponsorship of the Associaçao Brasileira de Concertos. Possessor of a superb technique, Stern in works by Mozart, Bach, Beethoven, Haydn, Mendelssohn and modern composers, displayed a warm and luscious tone, beautiful phrasing and depth of feeling. His interpretation of Prokofieff's Sonata was of special interest; he projected the sweeping rhythms with much vitality, winning a thunderous ovation. Bloch's Nigun was played with romantic expressiveness, a rich tone and consistently fine bowing. Szymanowski's Tarentelle and Ravel's Tzigane were brilliantly achieved by the violinist, who added many numbers at the demand of an enthusiastic audience. Alexander Zakin was the excellent accompanist.

Gulda's Bow Applauded

Fredrick Gulda, young European pianist, made an impressive bow to Brazilian audiences in a recital of the Cultural Artistica series, and as soloist in concerts with the Orquestra Sinfonia Brasileira, at the Teatro Municipal. Gulda proved himself an admirably equipped pianist, with musicianship and lyric temperament, together with perfect dexterity in mastering the keyboard. With utmost clarity and insight he gave a brilliant reading of Beethoven's Sonata, Op. 111. Prokofieff's Seventh Sonata was the high point of Gulda's recital. He played the Vivace with scintillating rhythm and the Andante finale had all the expressiveness required. Debussy works sensitively colored, closed the list.

As soloist with the orchestra led by Lamberto Baldi, Gulda offered Schumann's Concerto, Mozart's Concerto in A Major, and Beethoven's Concerto in G Major beautifully supported by the ensemble. Each had from the pianist an interpretation of a high order, revealing his vigorous technique, clarity and delicacy of nuance. The soloist was recalled several times, sharing the applause with conductor and orchestra.

Baldi closed his series as guest conductor with concerts including first Rio hearings of an excerpt from Prokofieff's The Love for Three Oranges, Stravinsky's Russian Scherzo, and Guarnieri's Dança Negra. He gave a clear-cut performance to those scores, the orchestra responding with alertness and understanding. In one of the events Anselmo Zlatopolski, concertmaster, was soloist in Mozart's Concerto in A Major, a lucid and animating reading. The conductor had acclaim as the series closed.

French Violinist Heard

Henri Lewkowicz, French violinist, in his Rio debut, was heard in several performances at the Radio Ministerio de Educaçao, in a recital at the Brazilian Press Association, under the sponsorship of the Acçao Social Brasileira. His recital ranged from Desplanes, Bach, Tartini and Paganini to Ravel, Debussy, Stravinsky and Villa-Lobos. Lewkowicz, though quite young, made an excellent impression with his reliable technique, pleasant tone and accurate intonation. He plays with complete understanding and confidence, with musicianship and expression. Otto Jordan was the sympathetic accompanist.

Marisa Regules Returns

Marisa Regules, Argentine pianist, gave two recitals at the Teatro Municipal of Rio, one in the Viggiani series, the other sponsored by the Cultura Artistica Society. Miss Regules' playing was always clean, fluent and pleasant in tone; her interpretation of Scarlatti and Mozart works had a fine sense of style. In her programs she included also numbers by Bach, Chopin, Liszt, Brahms and a group by Debussy, Falla, Albeniz, Juan Jose Castro and Guarnieri. The pianist revealed musicianship and good taste in her performances, especially noteworthy being her readings of the modern scores, projected with great variety of colors and flawless mechanism, deserving much applause. Guarnieri was present and shared in the bows.

Fructuoso Viana, Brazilian composer and pianist, gave a recital of his works at the Teatro Municipal. Besides compositions already known, Viana performed in its first hearing his Variations on a Brazilian Folk Theme, and Valse No. 4, both well constructed and ingeniously treated.

For the International Chopin Contest in Warsaw, two young artists were selected in Rio—Oriano de Almeida and Carmen Vitis Adnet, both talented pianists.

Havana Groups Mark Anniversaries

By HUBERTO DE BLANCK

Havana

THE present season has included two important anniversaries. The Orquesta Filarmonica de la Habana celebrated its 25th year early this summer, and the Sociedad Pro Arte Musical marked its 30th last winter. The latter group, founded and exclusively governed by women, under the presidency of Mme. Maria Teresa Montes de Giberga, built a fine concert hall holding 3,000. A new board of directors headed by Maria Teresa de Gonzalez Gordon remodelled the interior for the present season.

There was an important roster of artistic events to mark the anniversary. Among those heard in this series were the pianists Yvette Hernandez, Rosita Renard, Daniel Ericourt, Jacob Lateiner, Moiseiwitsch, Byron Janis (in his Cuban debut, a remarkable one), Claudio Arrau; the duo-pianists Luboshutz and Nemenoff; the violinists Elman, Milstein and Isaac Stern, and the singers Joel Berglund, Licia Albanese, Richard Tucker, Herva Nelli and Kurt Baum, all admired by large audiences. At the private Hall of the Association, the recitals of two Cuban artists, the soprano Margarita Horruitiner and the violinist Carlos Agostini, took place.

Guests Wield Baton

During the season five guests appeared at the head of the Orquesta Filarmonica. Clemens Krauss led the first three pairs of concerts in which orchestral works by Beethoven, Schubert, Mendelssohn, Tchaikovsky and Dukas were heard. Kirsten Flagstad and Viorica Ursuleac, sopranos, and the Cuban pianist José Echaniz were excellent soloists. Eugene Szenkar was the next batonist in four pairs. Arrau played with insight Beethoven's "Emperor" Concerto, admirably supported by the orchestra. Nathan Milstein, Ellabelle Davis, and Adolfo Odnoposoff, first cellist of the orchestra, were the other efficient soloists. Under Jean Morel, an interesting pair of concerts brought Isaac Stern as performer in the Beethoven Concerto of charm, sincerity and expressiveness. The following pair under Morel opened with the first local hearing of Prokofieff's Fifth Symphony in a splendid reading. Brailowsky played Tchaikovsky's Piano Concerto No. 1 and was received with great enthusiasm. Charles Munch directed one pair in which Handel's Water Music and the Fantastic Symphony by Berlioz were impressively done. Nicole Henriot, French pianist, was the magnificent soloist in Liszt's E flat Concerto.

VISITORS HEARD IN HAVANA . . . Nathan Milstein, violinist, (left) and Kurt Baum, Metropolitan tenor, gave recitals for the Pro Arte Musical Society.

Karajan Makes Debut

Herbert von Karajan, in his first visit to America, made his bow as conductor in Havana. The eleventh pair of concerts were under his direction with the following program: Weber's Der Freischuetz Overture; Strauss' Don Juan and the Fourth Symphony of Brahms. The closing concert was devoted to Beethoven's Ninth Symphony, the finale impressively sung by Greta Menzel, soprano; Marta Perez, mezzo-soprano; Irwin Dillon, tenor and Kenneth Schon, baritone and the large chorus of singers from Coro Filarmónico de la Habana, Grupo Coral del Seyca, Coro Nacional, Coral Monserrat and a selection from the Coral Federada. Karajan obtained fine results from the orchestra and the chorus. The young Austrian conductor was recalled several times by a very cordial audience.

In a special concert, given for the benefit of the orchestra's pension fund, Jorge Bolet exhibited his musicianship with Schumann's Piano Concerto. Szenkar opened the concert with Gluck's Iphigenia in Aulis Overture. Tchaikovsky's Fifth Symphony and Strauss' Suite from Rosenkavalier were included.

Tristan in Local Bow

Opera lovers here are grateful to the Sociedad Cultural for giving the first hearing in Havana of Wagner's Tristan und Isolde with Kirsten Flagstad, Max Lorenz, Margaret Harshaw, Desiré Ligeti and Herbert Janssen in leading roles. Mme. Flagstad was greatly admired and her voice was glorious throughout; Mr. Lorenz gave a good performance of Tristan and the other roles were capably filled by Miss Harshaw, Ligeti and Janssen. Clemens Krauss conducted magnificently an unforgettable performance, in which curtain calls broke records for opera in this city. The Auditorium Theatre was filled to capacity.

Hansel and Gretel was presented by the same Association in a Spanish version by Nena Benítez, music critic of the Diario de la Marina. Irma Gonzalez was the Gretel and Greta Menzel the Hansel. Both were in good vocal state. The orchestra was under the guidance of Paul Csonka.

The return of Brailowsky after years of absence to play for members of the Asociación Cultural proved a popular triumph, the distinguished pianist being acclaimed in two recitals.

Other important events during this season were appearances of Erica Morini, Marisa Regules, Gaspar Cassadó, Kathleen Ferrier and Jorge Bolet for the Sociedad Amigos de la Música.

Lyceum Society Season

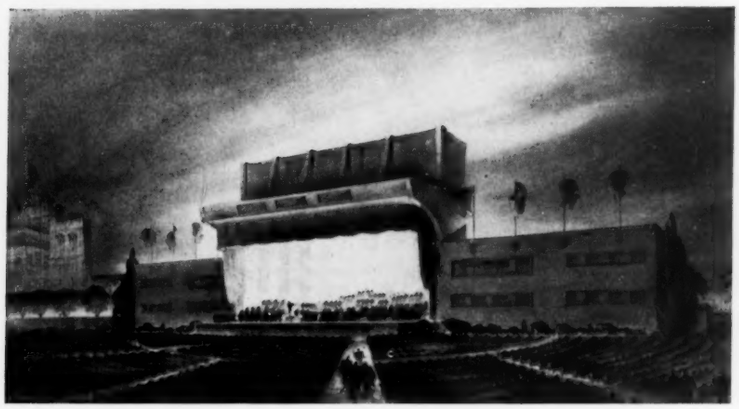
The Lyceum Society had an interesting series which presented recitals by Adolfo Odnoposoff, cellist, with his wife Bertha Huberman at the piano; Alberto Fajardo, violist, Francisco Godino accompanying; Nola Sahig de Chediak, pianist; and Margot Fleitas, in a recital of Cuban piano music by Saumell, Cervantes, Bobolla, Caturla, Roldan, and the following works by members of the Grupo Renovácion Musical—Sonata by Hilario Gonzalez; Danzas by Gramatges, Six Preludes by Edgardo Martin and Three Etudes by José Ardevol. The last-named pianist was presented by the Sociedad de la Orquesta de Camara de la Habana.

José Echaniz was heard at the Auditorium Theater by members of the Sociedad de Conciertos, playing to a large audience.

Chayres Sings in Europe

Nestor Chayres, Mexican tenor, now in Europe, sang in May over the Hilversum Radio in Amsterdam. He then went to Stockholm to give an open air concert and to Oslo for a recital. Concerts are scheduled for him in Copenhagen and Paris. In the Danish capital, the Mexican Minister gave a reception for Mr. Chayres, attended by the diplomatic corps, press and radio and one of the country's Princesses.

Stadium Concerts Begin With Dedication of New Structure



NEW CONCERT STAGE at the Lewisohn Stadium, College of the City of New York. From a drawing by the architects, John and Drew Eberson. (Photo by Louis H. Dreyer.)

AMONG the most convincing proofs of Democracy at Work are the annual concerts held at the Lewisohn Stadium, which opened this year's series on June 20. The wide expanse of the amphitheatre was filled with 16,000 persons who willingly gave themselves to the magic of good music. With seats ranging from 30 cents to three dollars, the audience gave evidence that the desired cross-section of the population takes advantage of this unique opportunity to enjoy outdoor concerts. When offered at this price, they are not a luxury, but one of the consumer goods.

A long needed improvement to Stadium concerts was dedicated—the new modern permanent stage which replaced the makeshift affair serving in former years. The new building of steel and concrete is 250 feet long and 48 feet deep, and its 3,480 square-foot platform can accommodate the most pretentious musical productions such as ballets, operas and other stage entertainments. The technical equipment includes radio, television and sound control rooms for broadcasting. The stage is flanked by two wings, with rooms which contain lockers, a music library and quarters for the artists, orchestra members and other Stadium personnel.

The opening night found the new building, if not completed, in such an advanced state that the advantageous change could be easily recognized. Though the loudspeaker system was not adjusted as yet, the orchestral sound came over well and with further experience will doubtless be improved.

Address by the Mayor

The new stage was dedicated with speeches by the two honorary chairmen of the Stadium Concerts, Mayor William O'Dwyer and Sam A. Lewisohn. Mr. Lewisohn, in introducing the Mayor, spoke of the various departments which had lent their help to the new achievement. He extended the thanks of his organization to all those who participated in its successful completion.

Mr. O'Dwyer then explained that the building was not completed due to the difficulty in obtaining the necessary steel several months ago. He said he was happy "to make this slight contribution to the much greater one of the Stadium concerts." He thanked and introduced Mrs. Charles Guggenheimer, "the human atom bomb of all this work, whose chain reactions have touched off everything connected with the Stadium, also voicing his gratitude to her associates on the Stadium Concert Committee and, in particular, the musicians. Then Mrs. Guggenheimer made one of her well liked informal addresses to the delight of the throng.

Opening Musical Program

The concert, under the baton of Fritz Reiner, who also had opened the season in 1948, offered Wagner's Rienzi Overture, the Seventh Symphony by Beethoven and, with William Kapell as soloist, Rachmaninoff's Second Piano Concerto. The two orchestral numbers were played in a straightforward fashion, somewhat stiff in tempo and lacking verve and imagination, though clear in design. Mr. Kapell played the concerto with fire, fine tone, and the necessary lyricism, accompanied superbly by Mr. Reiner and the orchestra. The insistent applause from the audience was answered by him with four encores, which showed again the interpretative and technical powers of the pianist.

H. W. L.

Chautauqua Will Feature Music Events in 76th Year

CHAUTAUQUA, N. Y.—The 76th Annual Assembly of Chautauqua, from July 3 to Aug. 28, will again feature an extensive program of lectures, musical and dramatic events, religious conferences and recreational activities.

The music school term starts July 11, the opera season, July 15, and the first concert is scheduled for July 16. The Chautauqua Symphony Orchestra, under Franco Autori for the sixth season, will give 24 concerts. Soloists will be Ligia Berezynska, James Friskin, Leonid Hambro, William Masselos, Bernardo Segal, Earl Wild, Bronislaw Gimpel, William Kroll, Frances Magnes, Mischa Mischakoff, Nathan Gordon, Ruth Freeman, Frederick Wilkins, the Columbus Boychoir, a quartet of vocalists to be announced, the Covenant Choir and Oratorio Chorus of Erie, Pa., Federal Lee Whittlesy, director, and the Broadstreet Choir of Columbus, Ohio, Herbert Huffman, director, Josephine Antoine and other singers yet to be announced.

The Chautauqua Student Symphony, with student soloists, will again be under Edward Murphy.

The Chautauqua Opera Association, of which Alfredo Valenti is artistic director, in its seasonal schedule lists The Pirates of Penzance, Tales of Hoffmann, Orpheus, Barber of Seville, Mignon, and Don Giovanni performances. Principal singers include Josephine Antoine, Annette Burford, Dorothy Stahl, Patricia Neway, Frances Bible, Ruth Clapper, Donald Dame, Edward Nybory, John Drury, Myron Ryan, Hugh Thompson, Clifford Harvuot, John McCrae and Gil Gallagher. Conductors are Albert Bimboni and Edward Murphy.

The Chautauqua Choir will be under the direction of Harrison Potter, succeeding the late Walter Howe.

The National Federation of Music Clubs will hold their annual weekend at Chautauqua July 14-17, with Mrs. Charles H. Pascoe, chairman.

Auditions for the Kate Chase Scholarships of the New York Federation of Music Clubs will be held on July 8 at Chautauqua. Partial scholarships of $60 each will be awarded to winners in voice, piano, violin and organ, who are between the ages of 17 and 25.

$10,000 Fire at "Met," But Season Not Affected

A fire of unknown origin damaged part of the interior of the Metropolitan Opera House in the late afternoon of June 22, but the directors said repairs would start at once in order to have the house ready for the coming season. During the day four or five workmen had been repairing seats in the balcony, but the opera house had been closed for two months.

It was estimated that the damages by fire, water and holes chopped by the firemen, which ruined the left center areas of the Dress Circle and the Balcony above it, would total $10,000. The house is, of course, insured.

The fire originally smouldered in some seats in the Dress Circle, and later broke into roaring flames before being detected. It burned through the two floors, causing considerable smoke. Two alarms of fire were sent in at 6:39 p.m., and by 7 o'clock the fire was brought under control.

Charles M. Spofford, president of the Metropolitan Opera Association, said the association would "start immediately to repair the damage," and indicated that the next season would not be affected. Edward Johnson recalled the opera house had suffered a disastrous fire in 1892, when damage was estimated at $300,000, and the company had to omit one season.

NCAC Sues Collier's Over Article

The National Concert and Artists Corporation, through its attorneys, McAloon & Hirschberg, has served papers in a libel suit in the Supreme Court of the State of New York for a million dollars against the publishers of *Collier's Magazine* for alleged libellous statements contained in an article by Stanley Frank which appeared in the June 4, 1949, issue of that publication. In taking this action, O. O. Bottorff and Marks Levine, co-owners of National Concert and Artists Corporation, issued the following statement:

"The articles in question falsely presents operations in the concert management field, and these charges will not go unchallenged. Not only the concert management field as a whole but our company and we as individuals are held up to ridicule and public contempt. We are determined not to permit these false charges to go unanswered."

Following the announcement by National Concerts and Artists Corp. that they are instituting a libel suit against the publishers of Collier's, Ward French, head of Community Concert Service and Chairman of the Board of Columbia Artists Management, authorized the following statement:

"We have seen the National Concert and Artists Corporation's statement that it will start a libel suit against Collier's magazine. We well understand that intention and sympathize heartily with the method which will be used by one of our competitors to repair in part the great damage done to our profession by Collier's recent article. We too were shocked by the irresponsibility displayed by Collier's in publishing an article so full of untruths and containing so much evidence of the writer's lack of knowledge of the subject matter with which he was dealing.

"We ourselves have not refrained from action. We too have been considering legal remedies. However, unlike Collier's, which made no effort to be fair and check the facts with us before publishing the article, we have gone directly to Collier's to inform them of the character of the article which they published and to give them an opportunity, if they are honest though misguided publishers, to repair the damage. We have had two conferences with Mr. Rupel, the editor, one of which was also attended by the assistant publisher. We have asked for a retraction and an opportunity to have the true facts about our business published with equal prominence as that given to the recent article. We have pointed out that the article is replete with malice and that its author must have based his information on the talk of disgruntled artists and of rival managers, without checking the facts first-hand.

"At the moment we have been assured that Collier's is considering what it is prepared to do in response to our request. We have been promised a meeting with the magazine's publisher for a further discussion of the situation. Until we have some final word from Collier's as to whether it is prepared in good faith to make every effort to repair the damage, we will not decide what action we will take if such effort is not forthcoming."

Collier's had made no public statement when this issue of the Musical Courier went to press. The publication is being represented by the New York legal firm of Moynihan & McKeown.

Detroit's Backers Rally to Symphony

Detroit

After the withdrawal of Henry H. Reichhold's offer to the Detroit Federation of Musicians for a short Symphony season next year, it appeared for a time that Detroit would have to depend on visiting orchestras for its symphonic music.

However, with the formation of the new Detroit Philharmonic Society, with Arthur Gnau as temporary president, it now appears that the exodus of first class players has been abated. Should the old regime be unable to iron out its difficulties, the new one will give Detroit a season of symphonic concerts.

Charles T. Fisher, Jr., bank president and industrialist, has stepped forward with a pledge of substantial support, and there are several others who wish to remain anonymous but have agreed to join Mr. Fisher in assuring the musicians and concertgoers that Detroit will have a full season of concerts of high artistic calibre. Mr. Reichhold now wishes to remain as one of many sponsors.

Little Symphony "Conductorless"

The Little Symphony, composed of 26 members of the Detroit Symphony, after many rehearsals, presented a unique concert in the Detroit Institute of Art auditorium. The group used no conductor and the only noticeable direction was an occasional cue from James Barrett, the concertmaster, or from Paul Doktor, violist, who was the soloist in four French dances by Marin Marais, Hoffmeister's concerto in D and one movement of the Sonata di Camera by Locatelli. The ensemble played the Mozart Haffner Symphony, Le Tombeau de Couperin by Ravel and the overture to Rossini's La Scala di Seta. It was gratifying to hear so fine a group of serious musicians, each a sensitive conscientious artist, and all working toward a common goal. A large audience of music lovers long applauded this group's artistic achievement.

Detroit Vocalists Win

Two young Detroit vocalists won scholarships in competition at the University of Illinois recently. Leona Rucinski, soprano, won the $500 scholarship and Robert Rue, baritone, the $200 award. Both young singers are students at the Detroit Institute of Musical Art and have appeared in several productions of the Detroit Opera Society this season. The scholarships are to the Metropolitan School of Music in Chicago.

Some very fine talent was heard in a performance of Carmen under the direction of Dr. Harry W. Seitz of Central High School faculty. The enthusiasm of the entire cast, coupled with their fresh voices so ably guided by Dr. Seitz, made a most enjoyable evening. Dorothy Smith, mezzo-soprano, gave an interesting portrayal of the title role.

Wayne University Presents Pergolesi Opera

The Wayne University Symphony Orchestra conducted by Valter Poole, joined with the University Theater Group in the presentation of the comic opera, The Maid as Mistress, by Pergolesi. Leonard Leone, of the university faculty, staged and directed two performances which were well received.

MARION GERHARDT.

Music's Status on Video and Radio

The present phenomenal growth of television should not blind one to the fact that there is room—and will be for some years to come—for music to grow and expand its opportunities in radio as well. At the present time the growth in video, naturally, consists largely in development of its physical plant.

The great expansion in New York's television broadcasts in the last year was recently shown in Ross Reports' data that early May of 1949 had 300 hours per week, sent out from four metropolitan area outlets, as compared with 125 hours a week a year ago; 266 programs instead of 99 regular ones in 1948.

A breakdown of the data revealed that out of 266 programs, 38 are devoted to musical and variety lists; children's shows, 31; interviews, 30; film features, 28; quiz shows, 20; remote sports pickups, 17; women's and fashion programs, 17; comedy-variety, 16; news, 16; dramatic, 11; "situation" comedies, 7; new talent shows, 11; discussion programs, 10; sports, 9; religious, 5. Thus, music, and that includes a lot of popular material, at present is restricted to about 14 per cent of the time.

Of course, many of the "star" acts on TV go off the air during the hot months, but it is unlikely that the percentage of musical spots in this medium will be increased, if indeed they remain as numerous.

Tibbett and Souvaine Plan Video Operas

Lawrence Tibbett, baritone of the Metropolitan Opera, and president of AGMA, announced on June 11 the plans of an organization known as the Opera Television Theater, headed by himself and Henry Souvaine, producer of the Saturday afternoon broadcasts of the Metropolitan, to stage opera productions exclusively for video. Mr. Tibbett will be the artistic director of the productions, which will be especially made to suit the new medium. He said he hoped that the company would produce as many of the operas as possible in English. Both full-length and one-act works are contemplated, the former being occasionally condensed to fit an hour's period. Mr. Tibbett said that he would act as narrator when not appearing in roles himself. Network affiliations for the project were to be announced later.

CBS-TV Acquires Film Opera

Among other interesting musical items was an announcement that television rights to the film version of Rossini's Barber of Seville had been acquired by the Film Syndication Department of CBS Television. This picture was produced in Rome by Tespi, runs for 105 minutes, was directed by Mario Costa and features Ferruccio Tagliavini as Almaviva, Tito Gobbi as Figaro, Nelly Corradi as Rosina, Italo Tajo as Don Basilio, Vito Tarranto as Don Bartolo, and Giuseppe Morelli as conductor, with the orchestra and chorus of the Rome Opera. It is being offered with English subtitles and narration by Deems Taylor to the 38 CBS-TV affiliated stations, (it was heard on June 11 over WCBS-TV in New York).

Perhaps these developments point the way to a further popularization of opera, which by this means will invade the living rooms of many who have never gazed upon this form of lyrical art.

A New Series

Meanwhile, there has been some further rallying to the cause of the higher type of music on the part of the radio stations. The Theater Guild of the Air having gone on vacation until Sept. 11, the U. S. Steel Corporation is sponsoring a 13-week series of summer concerts by the NBC Symphony Orchestra (NBC, 8:30-9:30 P.M., EDT, Sundays) with noted singers and instrumentalists as guest soloists. The series includes lighter classics and operetta excerpts and opened on June 12 and 19, with Fritz Reiner conducting; a third concert, June 26, was under Arthur Fiedler. Forthcoming conductors are as follows: Fiedler, July 3 and 10; Sigmund Romberg, July 17; Wilfred Pelletier, July 24 and 31; Percy Faith, Aug. 7; Dimitri Mitropoulos, Aug. 14, 21; Antal Dorati, Aug. 28; and Harold Levey, conductor-composer for Theatre Guild on the Air, Sept. 4. Roger Pryor is narrator; Don Gillis, the producer.

Soloists for the series already heard include Dorothy Maynor, June 12; Lauritz Melchior, June 19; Nathan Milstein, June 26. Others to be presented are: Oscar Levant, July 3; Gladys Swarthout, July 10; Genevieve Rowe, soprano, and Donald Johnston, baritone, July 17; Artur Rubinstein, July 24; Patrice Munsel, July 31; Alec Templeton, Aug. 7; Robert Merrill, Aug. 21; and John Baker, baritone, Sept. 4. Soloists for Aug. 14 and 28, as well as a girl vocalist with Mr. Baker on Sept. 4, were still to be chosen when this was written.

The Boston Symphony Orchestra program, Dress Rehearsal, heard this season over the NBC network, received the award as "outstanding musical program in radio for 1948-9," from Phi Beta, national professional fraternity of music and speech; a plaque for NBC and a check for a scholarship were presented to Serge Koussevitzky by Marion Bauer, composer, member of the awards committee.

Summer Concerts Broadcast

The concerts of the N. Y. Philharmonic-Symphony at the Lewisohn Stadium are being broadcast on Wednesday nights (8:30-9:55) over WNYC (also by CBS). Series began June 22-29, Fritz Reiner conducting, Jeanne Mitchell, violinist, and Hortense Monath, pianist, soloists. Station WNYC also offers the Goldman Band Concerts twice weekly. (Fridays and Sundays, 8:30-9:55 P.M.) from Central Park Mall. On the opening program, June 17, were world premieres of A Solemn Piece for Band, by Virgil Thomson; Suite of Old American Dances, by Robert Russell Bennett; both led by their composers; a Triumphal March by Miaskovsky, Introduction and Tarentella for trumpet and orchestra (James F. Burke, soloist), and March, The Golden Rule, the three latter led, and the last two composed by Edwin Franko Goldman.

(Continued on following page)

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MAKING PLANS for the recent production of Mozart's Don Giovanni on the Trans-Canadian network by the CBC Opera Company. L. to r., Marguerite Gignac and Jan Rubes, members of the cast; Terence Gibbs, the producer; Herman Geiger-Torel, operatic coach, adviser on interpretations and Italian pronunciation; and Nicholas Goldschmidt, the conductor.

CBC Sponsors Broadcast Program of Large Scope

Within the past year, the Canadian Broadcasting Corporation, Canada's publicly-owned national system, has established both light and grand opera companies. Through flexible time periods on CBC Wednesday Night (special program series heard weekly on the Trans-Canadian network) it has been possible to give a national audience works of broader scope than could normally be broadcast.

During two Easter seasons since the series began, a three-hour broadcast of Bach's St. Matthew Passion, has been performed in Convention Hall, Toronto, by the Toronto Mendelssohn Choir, a symphony orchestra, organ and soloists, under Sir Ernest MacMillan. The broadcasts were received so well that Handel's Messiah, also by the Mendelssohn Choir, was broadcast in its entirety at Christmas time.

Layman's History of Music

Most significant broadcasts during 1948-49 were the two Wednesday evening five-hour programs entitled A Layman's History of Music. The idea stemmed from a listener who wrote: "I enjoy your programs of classical music, and yet I am without any formal music training. There must be countless others like myself, as well as students and people with a semi-musical training who would appreciate a serious attempt to tell the origin and development of music . . ."

To tell the story of music, the CBC brought together an array of Canadian talent, including vocal and instrumental soloists, chamber groups, a symphony orchestra and a choir. The programs began with illustrations of melody and rhythm, and ranged through the beginnings of harmony, the songs of the troubadours, the development of opera, to the music of the present-day, concluding with Benjamin Britten's Young Person's Guide to the Orchestra.

Radio Opera Company Formed

Recognizing the important steps taken by the Royal Conservatory of Music of Toronto in encouraging opera in Canada, CBC decided to take the initiative in radio opera. A company was formed, and more than forty singers auditioned for leading roles. Once again, careful preparation paid dividends, and the resulting performances of La Boheme, La Traviata, Orpheus and Euridice, and Don Giovanni (the last two in English), brought excited comments from the audience.

Plans are under way for next season's productions—five operas, headed by the first Canadian performance of Benjamin Britten's Peter Grimes, with the composer in attendance. Peter Pears, who sang the role of Grimes at the opera's first performance in England, will accompany Britten to Canada, and be heard on a Wednesday night program of Britten's music, with the composer conducting. It is planned to repeat La Traviata during the new CBC opera season, and to present also Carmen, Madame Butterfly, and Beethoven's Fidelio. In addition to standard and lesser known works of serious music, the Wednesday night program has provided a new outlet for the works of Canadian composers, ranging from songs to works of symphonic proportions. These are heard regularly in the Distinguished Artists period.

Young Artists' Opportunities

Young artists are auditioned regularly in each of the CBC operating regions—some 2,500 from six provinces to date—and those found acceptable are heard on regularly scheduled recital periods throughout the week. Singing Stars of Tomorrow, a sponsored program, gave cash awards to singers picked by an adjudication panel. The CBC has completed a somewhat similar series on the French network, with cash awards and a 26-week air series for the two winning singers.

As to Support . . .

Symphonic programs are heard throughout the year on CBC networks, usually at "peak" listening periods in the evening, such as 8:30 or 9:00 P.M. Payments made by the corporation to the Toronto, Montreal and Vancouver Symphony orchestras are their greatest single means of support, and provide Canadian listeners with at least one "live" symphonic program a week, and sometimes more. While sponsored programs on CBC networks are usually of a lighter nature, a weekly hour-long program by the Toronto Symphony Orchestra is a notable exception. CBC networks have also brought to Canadian listeners outstanding American orchestras, the New York Philharmonic, the CBS Symphony and the Boston "Pops" and NBC's Orchestras of the Nations series. And, of course, the Metropolitan Opera broadcasts are an annual feature.

Music appreciation programs for children are part of the extensive program of school broadcasts carried on in Canada in cooperation with all provincial departments of education.

Summer schedules tend to be a little lighter than fall and winter broadcasts. CBC is producing all 13 of the Gilbert and Sullivan light operas in one hour periods, to be followed by recorded BBC programs of concerts by outstanding British orchestras. Wednesday nights continue to provide good music in a variety of forms and each week CBC microphones will pick up the music of the Toronto "Prom" concerts.

IN THE MAILBAG

Spaeth Commends Campaign

June 7, 1949

To the Musical Courier:

Your campaign for a greater response to good musical broadcasts is a most significant step in the right direction and should produce practical results. As the newly-appointed Chairman of Radio for the National Federation of Music Clubs, I shall naturally do everything possible to cooperate with this campaign. In my preliminary report, delivered at the Biennial Convention in Dallas, I stressed the very point that you are making and urged all members of the Federation to develop the habit of writing letters and cards of approval to the stations or sponsors representing musical broadcasts of merit.

The radio department of the Music Clubs Magazine, which reaches the half million members of the Federation all over the country, will regularly publish not only a list of recommended broadcasts but comments and reviews which may prove helpful to our members and their friends in deciding what radio music really deserves their support. I sincerely hope that your own efforts will encourage millions of people to show their appreciation of the fine music that is still to be heard on the air and that the fan mail resulting from such consistent activity will persuade actual and potential sponsors of the size and quality of the audience that is listening to such programs.

It was a pleasure to read in your columns the letters from Mrs. Warren Knox, President of the New York State Federation of Music Clubs, and other enthusiasts, and I feel sure you will continue to get such encouragement from your readers.

With heartiest congratulations and best wishes for the complete success of your efforts, as well as the continued influence of your valuable magazine, I am

Very truly yours,
SIGMUND SPAETH.

Wants Program Changes Noted

WISCONSIN JOINT COMMITTEE FOR BETTER RADIO LISTENING

Madison 5, Wis.,
June 19, 1949.

To the Musical Courier:

I have been very much interested in the Musical Courier's campaign for better music programs over the radio, and in the responses you have quoted, especially those from the stations. Here in Wisconsin we are trying to stimulate listeners to demand better programs, and because I think you will be interested, I am enclosing samples of our little publication.

We constantly urge our associates to write letters to the stations, and sometimes we have felt that we obtained definite results. Notably, a few years ago when the Metropolitan Opera broadcast was withdrawn from our local stations, we raised such a storm of protest that it was promptly restored.

I am writing to you, however, not to tell you of our tiny successes, but to ask for help. We feel that we could make our "Good Listening" bulletin more effective if we could obtain advance information about program changes.

Every month we write to the networks in Chicago, contact our local stations, and ask for information about programs for the following month. We go to press about ten days before the end of the month, and when the bulletin appears, we are usually disappointed because there have been changes about which we were not informed. I believe the people whom we contact sincerely wish to help us, but they themselves are not aware of changes in the network programs until the last minute....

May your campaign for better radio music bring results.

LOUISE LANGER.

American Composers in Paris

Paris 7me, France
May 9, 1949

Editor, Musical Courier:

Paris concerts of American artists and American music have been to the fore lately. This activity will be crowned by a concert on June 7 in honor of Copland, who will then be here. It is being arranged under my direction in the Embassy Theatre. The program consists of the following: Piano Sonata No. 2 by Allanbrook, a Trio for cello, violin and clarinet by Ingolf Dahl and a group of American songs. Copland will play his Variations for Piano. I shall play his Violin Sonata accompanied by Lawrence Rosenthal, talented composer-pianist, and then conduct Copland's Sextet for Piano, String Quartet and Clarinet.

On the 24th of June, Gold and Fizdale are giving a concert at the Salle Gaveau and they have asked me to conduct Paul Bowles' Concerto for two pianos, winds and percussion. I shall also serve as assistant conductor to Franz Waxman, who is giving two orchestral concerts.

Interesting too are the activities of a group of mostly Boulanger pupils which consists of Noel Lee, Douglas Allanbrook, Robert Middleton, Sarah Cunningham and Janet Hayes (soprano). They started by giving a marvelous concert at the Salle Chopin consisting of Allanbrook's settings of some Petrarch sonnets (magnificent music and beautifully sung by Janet Hayes, whom we all, including Nadia, swear by). Excerpts from Lukas Foss's Song of Songs (Janet Hayes, with Middleton and Allanbrook at the two pianos), Copland's Piano Variations played with great understanding and facility by Noel Lee, . . . and a trio by Sarah Cunningham for piano, violin and oboe, very charming and heart-warming music, played by herself, Noel Lee and Wynn Godley, a very talented Irish oboist (pupil of Nadia's), Alexei Haieff's Sonata for two pianos played by Allanbrook and Middleton.

The success of the Paris concert was so "formidable" that immediately there were offers from all over the country. Through the Embassy's cultural department (mostly through the untiring efforts of Miss Harle Jervis there) the group was invited to play at Lyon and Strasbourg, both concerts met with considerable success (the programs varied slightly including also a Fantasy for two pianos by Paul Demarais, Copland's Violin Sonata and a Passacaglia and Fugue by Middleton). The press reaction was magnificent and many offers for more appearances had to be turned down, because of lack of time.

GERARD SAMUEL.

Re: Albeniz's Iberia Suite

Appleton, Wis.
May 3, 1949

Editor, Musical Courier:

In Harold Schonberg's interesting article on great pianists (Facing the Music, April 15, 1949) he asks if any pianist has ever programmed Albeniz's Iberia in its entirety. I can say that has been done; I heard it many times, and when played by a pianist who has what Iberia takes, it is a memorable experience. I cannot now lay my hands on a complete list of the times I have heard it programmed, but you may be interested to know of two interesting events which featured this great work:

(1) At a concert of Spanish music in the Theatre des Champs-Elysées, Paris, Mlle. Hélène Léon played the entire Iberia Suite. "In between" there were groups of Spanish songs—Granados, De Falla—sung by Mme. de Montaut. This was April 12, 1923.

(2) Another interesting programming of Iberia was by Iturbi, in the Salle Gaveau, Paris, June 12, 1924.

With all good wishes, I am

Faithfully yours,
IRVING SCHWERKE.

U. S. Information Service In Paris Features Music

PARIS.—The U. S. Information Service features American music in its daily broadcasts, under the direction of Simon J. Copans, radio director in the Paris offices. A former Connecticut resident, he was graduated from Boston University, and won a Doctorate there, later studying at the University of Paris, and teaching French for a time at Brown and Columbia Universities. He went to Paris in 1944 as chief of the radio section for the OWI.

USIS-Paris broadcasts a half hour each evening over the French Government Radio and an equal time through the BBC. Among musical and documentary broadcasts which Dr. Copans has prepared are the regularly scheduled features, entitled The American and His Music, Negro Spirituals, and American Jazz. Some 300 transcriptions of American productions have been offered, including operas, symphonies and other music. A concert of contemporary chamber works was performed recently by a group of young American composers, and recorded for the use of other stations.

Ellabelle Davis Returns After European Successes

Ellabelle Davis, mezzo-soprano, appeared at Smetana Hall during the Prague Festival before a sold-out house in a recital which, according to a cablegram received in this country from Dr. Ravel Eckstein, director of the festival, was a "tremendous success." She was reengaged for the same series next year. Miss Davis appeared at the Scheveningen Festival in Holland on June 8 as soloist with orchestra under the direction of Antal Dorati. She returned to the United States lately for her first appearance at the Lewisohn Stadium in New York on Aug. 1, as soloist under Efrem Kurtz. The singer will also appear at the Hollywood Bowl on Aug. 25, with the orchestra under Eugene Ormandy, donating her services for the scholarship fund of the National Association of Negro Musicians.

Song by Grace Bush Wins Schubert Club of L. A. Prize

Grace Bush's song Hymn to the Night has been awarded first prize by the Schubert Club of Los Angeles in their Creative Arts Contest. Another first award went to Miss Bush's song They Who follow The Flag in the contest held by the Manuscript Club of the same city. First national prizes were bestowed last year on this composer's High On A Windy Hill and The Miracle from the League of American Penwomen; both were sung in May at the mid-administration congress of the League.

ASCAP Extends Video Rights Until Aug. 1

The American Society of Composers, Authors and Publishers has extended until Aug. 1, 1949, right to the use of its members' music on television, pending final agreement with the television industry as to the rates of compensation. Since the last extension, to July 1, further meetings with representatives of the broadcasters have resulted in substantial progress.

Fred E. Ahlert, president of ASCAP, said in granting the extension, "It is my earnest belief that negotiations can be brought to a successful conclusion prior to August 1. The Society will continue to make all possible efforts to keep the extensive and varied ASCAP repertory available to the American public on television."

Singher in Opera and Concert

Martial Singher will appear this summer as soloist at Grant Park, Chicago; with the Cincinnati Summer Opera; in Montreal with Gladys Swarthout in July, and in August appearing in Manon Lescaut and Tosca in the same city. He will teach for a week at the University of Minnesota, also six weeks at the Juilliard Summer School.

MUSIC ON RADIO

(Continued from preceding page)

Among the worthwhile "familiars" of the live music concerts continuing during the summer on nationwide networks are the Telephone Hour (NBC, 9 P.M. Mons., EDST) which offers noted guests with the orchestra under Donald Voorhees (recent soloists were Maggie Teyte, Gladys Swarthout, Lee Fairfax, baritone, and Jascha Heifetz); and the CBS Symphony Orchestra, conducted by Bernard Herrmann (CBS, 3-4 P.M., Suns.), which presented Eileen Farrell, soprano, in Beethoven's two songs from the music to Goethe's Egmont on June 26, and Thornton Wilder spoke on that poet during a "greenroom" interview with James Fassett. The latter feature includes frequent talks with composers, recent ones being Nicolas Nabokov, and Samuel Barber, whose work, Knoxville: Summer of 1915, had its radio premiere by Miss Farrell and the orchestra.

Music Films for TV

Announced from Hollywood is the formation of a production company headed by Rudolph Polk, former music director at Enterprise, and Bernard Luber, executive of the Nassour Studios. The firm will make 20-minute musical and dance films for television theatres, and 16-mm. distribution. According to Mr. Luber, the company has signed contracts with Artur Rubinstein, Marian Anderson, Jascha Heifetz, Gregor Piatigorsky, Isaac Stern, Jan Peerce, Patrice Munsel, Andres Segovia, the Don Cossack Choir, Budapest Quartet, Alicia Markova and Anton Dolin to appear in films, following negotiations with S. Hurok. Other artists may be added later.

Autori Philharmonic Associate

The executive committee of the board of directors of the New York Philharmonic-Symphony Society, announces that on the recommendation of Dimitri Mitropoulos and Leopold Stokowski, Franco Autori has been appointed associate conductor for 1949-50. Mr. Autori has been musical director and conductor of the Chautauqua Symphony since 1944 and for nine years was leader of the Buffalo Philharmonic, also conducting the NBC Symphony.

SILHOUETTES By MARY CRAIG

Todd Duncan Speaks for the Recitalist

Todd Duncan, having completed a Northern Hemisphere concert schedule during which he sang 93 recitals—51 in this country, 42 in Europe—is currently fulfilling his second tour of Australia and New Zealand.

Recently Mr. Duncan was drawn into a discussion of the requirements for excellence in recitals. He has had the experience of singing all the standard oratorios, several major opera roles as well, with song recitals as his especial *métier*.

He feels that, even granted a splendid voice and impeccable musicianship the reasons for audience and critic enthusiasm go a little deeper. They stem from a simple, sincere credo of artistry, which is "to communicate beautiful music musically to the hearers."

Threefold Responsibility

"Effectiveness in song implies a threefold responsibility—the composer, as the originator; the singer as the projector; the audience as the receiver. However, let us concentrate on the second factor—the singer. He must be objective, composer-conscious, delivering the message of combined word and note through the medium of voice and musicianship. And something more he must have—an intangible thing that is like an electric spark between vocalist and hearer. That is what I mean by communication.

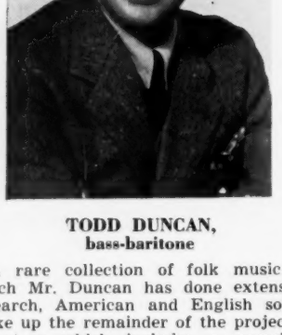
"In performance, it either happens or it doesn't. Without this contact between singer and audience, the evening is apt to be dull and the singing shallow and without meaning. But when the spark is there, well, everybody experiences real enjoyment!

"To a singer it's the most satisfying achievement possible to feel that he has established such contact. I believe in discounting personality, stage tricks, 'gimmicks' of every sort, and I try to use the music as the carrier of emotion and context. I feel very deeply that one should seek objectivity, and, if I may use the term, a certain purity of delivery and less of the idea of 'putting over a song."

Gift of "Making Contact"

"Naturally, one must employ all one possesses of intelligence and musical preparedness, but the real talent, the actual gift, as it is called, is the ungaugable ability to convey the message solely through the melodic line of the music. It's a tremendous thing and is not always realized by the singer until he finds out from the next morning's papers! Audiences respond but the critics love it too."

For this season, Todd Duncan has prepared nine programs, all different. "It's quite a problem to make them all at one time," he admitted. "But as the second group is always German Lieder, there is one focal point with which to start." This year the baritone is singing Schubert, Brahms, Mahler and Schumann. Bach, Handel, Mozart and the early Italian classics are well represented. "I'm not partial to operatic arias in recital," he stated, "but they are expected, so I am doing nine of them; among these the aria from Pearl Fishers, one from L'Africaine, the Qui donc commande from Henri VIII, and I am using the old warhorses for encores."



TODD DUNCAN,
bass-baritone

A rare collection of folk music in which Mr. Duncan has done extensive research, American and English songs make up the remainder of the projected repertory which includes a complete group by Roger Quilter, songs by Peter Warlock and Benjamin Britten. Modern music is provocative, at times highly debatable, but it adds spice to a program," he concluded.

Randall's Island Opera Opens with Traviata

The opening of the Salmaggi Opera season in the Randall's Island Stadium on June 18 brought out an audience of over 3,000 despite the lowering weather. Jumping the gun by about five minutes for fear of rain, Traviata got off to a fine start and maintained the average of excellence throughout the performance. Mina Cravi, as Violetta, again displayed a voice of lovely texture and a keen sense of histrionics. She was not entirely fortunate in the amplification of the Sempre libera, the "mikes" being too close and overpowerful. But in the second and succeeding acts, the soprano sang beautifully. There also seemed no reason for the pitch alteration in the aria as Miss Cravi possesses the necessary range.

Across the great open spaces between orchestra and listeners came the voice of a really fine tenor, young David Pelori, who made a good stage appearance, as did also the Germont, Richard Torigi. Supporting roles were sustained by Elizabeth Devlin, Fausto Bozza, Francesco Curci, Pietro Righi and Gino Castro with Mimi Kellerman as Premiere Danseuse. Scenic effects and costuming were admirable, particularly under the handicaps of outdoor staging.

A better than usual chorus and a good orchestra contributed to the success of the presentation. Silvio Tagliapietra made his American bow on the rostrum and proved himself a conductor with a sure, incisive beat, a comprehensive idea of score interpretation, and musically both expert and ingenious in overcoming the distance hazards.

Revivals Announced

Alfredo Salmaggi entertained the press and announced the season plans. He has formed the project of offering from two to four revivals each year. Scheduled for this summer are Leoncavallo's La Boheme, written and produced a year after Puccini's masterpiece, and Rossini's Otello, premiered in Italy in 1816 and not heard here during the past century. Under consideration for performance are Weber's Euryanthe and Les Huguenots by Meyerbeer.

ENSEMBLES from the recent presentations of the American Opera Company, Philadelphia, Vernon Hammond, conductor. (I.) Marriage of Figaro. L. to r., front, Beverly Bowser, Suzanna; Eugene King, Almaviva; Jan Gbur, Figaro; Marie Caputo, Barbarina; Rosalind Nadell, Cherubino; (rear) Duane Crossley, Dr. Bartolo; Milton Sandler, Basilio; Frederick Robinson, Antonio; Robert Harria, Don Curzio. (II.) The Abduction from the Seraglio. l-r; David Lloyd, Pedrillo; Adelaide Bishop, Blonda; James Pease, Osmin. Staging of these operas in English was under the direction of Rose Landver.

Leora Shaw, Gertrude Bonime Heard

Leora Shaw, contralto, and Gertrude Bonime, pianist, of the Brearly School Faculty, were heard in joint recital May 12 at the Studio Club. Miss Shaw opened with a group including the Verdi Prati by Handel, Donaudy's Spirate pur spirate, and the Komm Suesser Tod, by Bach. French songs by Duparc and Fauré, lieder of Brahms, Erich Wolff and Hugo Wolf, a group of 20th century English works ended the soprano's program. Miss Bonime played the Beethoven Sonata op. 81a; Chopin's Ballade in G Minor and Preludes Nos. 3, 7, 10, 11, 22, 23 and 24. M. C.

Doris Doree to Sing Opera Roles in Four Countries

Doris Doree, American dramatic soprano of the Covent Garden Opera for the past three seasons, is scheduled to tour with the Wagner Opera Company in this country from Sept. 27 to Dec. 4. She will return to Covent Garden on Dec. 6 and will appear with the company in London and in Paris. Next January Miss Doree is scheduled for nine Wagner performances with Kirsten Flagstad in Barcelona, singing the roles of Venus, Gutrune and Sieglinde.

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THE CHOIR CORNER By LEON CARSON

The Place of the Postlude in Organ Music of the Church

At the bottom of the printed Sunday service program of one of New York's leading Episcopal churches is the brief inscription, "The congregation is invited to remain seated during the Postlude." It is interesting to note that in this specific instance the congregation complies in quiet, reflective and reverent fashion. A dignified exit of the worshippers follows.

It is unfortunate that many of the best of our church-goers entertain the same ideas about the postlude's importance as those described in a number of our leading encyclopaedias — namely, that the postlude is "an organ piece played at the conclusion of the service, during the *exit* of the congregation." Also, "that it is usually improvised."

On the other hand, we like to think of the postlude in the terms of a "coda," as something that represents an important feature of a well-moulded religious service, not an appendage to it. In reality, the organ postlude is as much a part of the service as the offertory. This program of worship is never complete as an entity until the last notes of the postlude have died away.

Improvisation or Not?

As to improvisation, it should not "usually" be applied to the postlude. Without going into further detail as to the good, bad and indifferent exhibitions heard on every hand in impromptu attempts at the extemporal, let it be said that there is much suitable postlude material offered by publishers, and this is played by many conscientious organists. Admittedly the organist cannot be blamed too heartily for "practising" improvisation at the end of a service, especially when he is convinced that his music will not be listened to. Battling against confusion and turmoil, the perspiring musician is placed in a ludicrous position; he cannot win.

Frankly, as the situation now exists in countless churches, the concluding values of the program of worship, spiritual and otherwise, are diminished by a babble of congregational conversation and laughter as the postlude music is being played. The distracted organist (if he has not already resigned himself to the calm of despair) gives up the conflict, races through the postlude and finally clamps down the console case at the first opportunity. A sorry end, indeed, to an otherwise inspiring service!

Obviously, a patient, coordinative program of congregational education on the part of the church's spiritual and musical ministries is necessary to secure a seated and quiet assemblage during the playing of one of the most important segments of the program structure. It is well worth the effort, persistently and pointedly applied to the problem if necessary, until at last the postlude is recognized in its proper status and is permitted to occupy its rightful position as an honored feature in any service of worship.

Two Choral Awards

The $100 Church of the Ascension award for the best setting of Psalm 24 for mixed choir and organ has been won by Clair Leonard, Associate Professor of Music and Organist and Choirmaster at Bard College, Annandale-on-Hudson, N. Y. Some 50 entries were received. The anthem was given its first performance at the Ascension Day Festival Service, May 26. It will be published by the H. W. Gray Co., Inc., New York.

The prize in the 1949 American Guild of Organists Contest has been awarded to Carl W. Landahl of Los Angeles, California, for his anthem Thy Mercy, O Lord, Is in the Heavens. Judges were Richard Keys Biggs, Eric DeLamarter, and Clarence Dickinson, Chairman. The prize consists of a $100 cash award and publication on a royalty basis by the H. W. Gray Co., Inc.

Richard Ellsasser Ordained

Richard W. Ellsasser, concert organist and minister of music at Wilshire Methodist Church, Los Angeles, received his ordination from the Methodist Church on June 26, as part of the closing convocation of the Annual Southern California - Arizona Conference. With his Deacon's Orders, Mr. Ellsasser now becomes a member of the ministerial staff in that church, at the same time continuing as minister of music, directing five choirs and serving as head of the Sunday evening concert series.

A.G.O. Examinations

The dates for the various 1950 tests have been set by the examination committee of the American Guild of Organists, for May 23, 24, 25, 26 of next year. A preliminary test for the associateship will be held on Oct. 6, 1949. For details of all examinations application should be made in writing to the National Headquarters, 630 Fifth Avenue, New York City.

Choir Notes

Clifford Clark, assistant organist at the Chapel of the Intercession, has been appointed organist of St. Luke's Chapel, New York, as of Aug. 15.

Robert W. Glover was a guest recitalist at the Cathedral of St. John the Divine, New York.

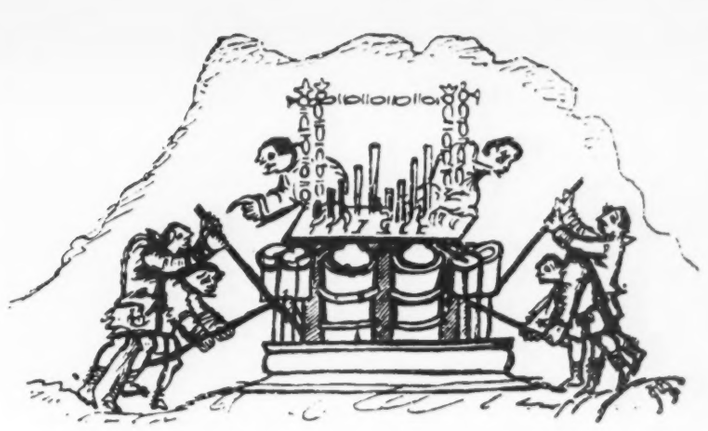
The Bergen Choral Society, John Harms conducting, presented Verdi's Requiem at Bergen Junior College, Teaneck, N. J. Soloists were Iona Harms, Margaret Harshaw, Brian Sullivan, Mack Harrell. George William Volkel was at the organ.

Dr. Osborne H. Peasegood, organist at Westminster Abbey, London, played an organ recital at the Church of the Heavenly Rest, New York. Dr. Peasegood is now on recital tour in Canada.

The Pentecost oratorio Ruth, music by Mordecai Sandberg, was presented by the American Society for the Musical Interpretation of the Bible, at Town Hall, New York. Soloists were Sarah Endich, Olga Paul, Aaron Freudman, Leon Lishner, Ingrid Rypinski, Frank Kneisel String Quartet, Philip Sklar, Ludwig Gruenbaum and Thomas Richner.

The Choristers of St. Paul's Church of Flatbush gave their 25th anniversary concert in the Brooklyn Academy of Music.

New Brunswick, New Jersey held its second annual Junior Choir Festival on June 5 in the first Reformed Church, of that community. More than 200 children, ages seven to thirteen, participated, representing twelve church choirs of the city and vicinity.



HYDRAULIC ORGAN, from the Utrecht Psalter (9th cent).

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

COME, HOLY GHOST (Veni Creator), by Leo Sowerby. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

An inspiring anthem for 4-part mixed voices, suitable for general use or for Whitsunday, with organ accompaniment. Text from Latin; Tr. John Cosin (1627). Its commendable broad style combined with a rapidly moving tempo makes this number an impressive one for the well trained, evenly proportioned choir. Highly effective climax. No soli. Vocal tessitura normal. 12 pages.

MY GOD AND FATHER, WHILE I STRAY, by G. W. Marston. Carl Fischer, Inc., N. Y. 15c.

A simple, tuneful arrangement by Edward S. Breck of this 4-part anthem in strophic form for chorus of mixed voices, with organ or piano accompaniment. Easy singing tessitura throughout. Especially suitable for use by small choral units, for general or communion service. 4 pages.

MAGNIFICAT AND NUNC DIMITTIS, by Healey Willan. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

A well-wrought musicianly composition for 4-part mixed voices in the key of D. Organ accompaniment. For large or medium-sized choir groups. Normal vocal tessitura throughout. 12 pages.

For Organ

SEVEN CHORALE PRELUDES, by Richard I. Purvis. Carl Fischer, Inc., N. Y. $1.25.

These 7 organ chorale Preludes for non-liturgical services are based on tunes found in American hymnals such as Ton-y-Botel, Forest Green, Liebster Jesu, Austria, Tallis Canon, Mercy (Manna), In Babilone. They are of a highly devotional nature, with a spontaneity of conception. There are included additional registration schedules for Hammond organists. A splendid collection for the church organist's library. 25 pages of music.

BENEDICTUS, by George Frederick McKay. Carl Fischer, Inc., N. Y. $2.00.

Here are 6 short, inspiring compositions for organ, incl. Matinal, Evocation, Arietta Placevole, A Prayer for the Innocent, Berceuse, Carillon for a Joyful Day. A splendid and unusual collection of not too difficult music, suitable for the average church organ. 17 pages.

PROCESSIONAL, by Louis L. Balogh. J. Fischer & Bro., N. Y. 75c.

An impressive and melodious composition of conventional pattern for the organ, with contrasting martial and lighter moods, and the inclusion of the air Fairest Lord Jesus. Suitable for general or special service use. 5 pages.

TWENTY-FOUR DIVERTIMENTI, by Joseph J. McGrath (op. 32). J. Fischer & Bro., N. Y. $2.

This is a most excellent collection of 24 not too difficult, short organ selections, suitable for various phases of the church music program and for general, special or communion service use. An intelligent schedule of key sequences is included in this book. A valuable volume for the organist. 50 pages of music.

CHACONNE IN D MINOR, by Johann Pachelbel. J. Fischer & Bro., N. Y. $1.50.

This brilliant and fluent Baroque type of music for the organ has been edited in splendid style by Eugene Devereau, making it available for use either in the church service or for concert. An ideal selection for the dexterous organist. 10 pages.

Cantata

THE BEATITUDES, by Camil Van Hulse. H. T. FitzSimons Co., Inc., Chicago, Ill. 75c.

An interesting and melodious 39-page cantata for 4-part chorus of mixed voices, with soprano, alto, tenor and baritone soli. Latin and English texts. Organ or piano accompaniment. Music written in the conventional form, well harmonized, with normal vocal tessitura throughout. Divided into 6 parts, including a prologue and an impressive concluding chorus.

For Solo Voice

MY WORDS SHALL NOT PASS AWAY, by Frank LaForge. Carl Fischer, Inc., N. Y. 50c.

A conventionally constructed vocal solo, in 2 keys (med. and low) with words from St. Mark XIII: 31-37, beginning with a semi-recitative. Musically melodic, textually appealing; the singing tessitura at all times easy. Suitable for general and communion services. 4 pages.

AGNUS DEI (Lamb of God), by Theodore Chanler. G. Schirmer, Inc., N. Y. 50c.

An unusual and interesting short setting of solo music to this well-known text, for medium high voice, with Latin and English words. Acceptable piano accompaniment. Leonard Feeney's English version of the text is generally effective. 3 pages.

O BLESS OUR GOD, (Musicians' Press Series), by Jacopo Peri. Carl Fischer, Inc., N. Y. 50c.

This splendid old music of Peri has been capably arranged as a setting for medium voice by Bertram Harrison, with English words by Mr. Harrison, and piano or organ accompaniment. Its dignified, reverent and simple melodic line makes the solo acceptable for general or communion service use. 3 pages.

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VITTORIO BRERO, Violin
LUIGI SILVA, Cello

Paul Wittgenstein
PIANIST

THE DANCE By ROSALYN KROKOVER

Dancers Leave New York for Summer

With the coming of summer, the Dance betakes itself for the most part out of urban haunts and to festival centers, field workshops, or camps.

Nevertheless, there are usually a few events that take place in the late Spring and which represent the last rays of the declining metropolitan season. A few of these are reported here, together with pictorial impressions of happenings farther afield.

Hamilton and Company at "Y"

One of the late recitals of the season was that of Peter Hamilton and Company at the Y.M.H.A. Dance Theater. Five works were presented, two of which were new—Three Antique Dances and Prospice. The Three Antique Dances, set to music by Purcell, had form, style and a great deal of charm, as they were performed by Felisa Condé and Peter Hamilton. But, on the other hand, Prospice was one of those pretentious works burdened with the emotions of life and death and the problems of the universe. The work had an original piano score composed and played by Romeo Cascarino and was divided into five sections—The Beginning (A Vision), The Chase, The Funeral, The End and back to the Beginning. Choreographically the dances had neither form nor invention and the dramatic potentialities were never fully realized. Those participating were Emily Frankel, Lee Murray, Nicholas Vanoff, Paula Caputo, Betts Lee, and Felisa Condé.

Other works given were Hamilton's three familiar solos—Beau Soir, Joe Kitchener and Jesse James—and two group compositions—Dance for Five and Silent Snow, Secret Snow. The solos stand up very well on repeated performances and the Silent Snow, Secret Snow remains one of the most sensitive and imaginative creations by Hamilton thus far. Dance for Five is full of ingenious dance invention though its three movements are still a bit too long.

Peter Hamilton is undoubtedly one of the most gifted and accomplished of the younger dancers. He has elevation, line, a refreshing style and a well-rounded technique. As a choreographer his talents lean toward the smaller scaled works based on pure dance or the development of a single character. Ada Reif was the accompanist as well as the composer of several of the piano scores.

Virginia Johnson in Concert

A repetition of The Invisible Wife, seen earlier in the season on a Choreographer's Workshop Program, and five other works made up the program by Virginia Johnson and dance company at the Y.M.H.A. Dance Center recently. Miss Johnson's ideas and choreography adhere closely to the general line of the contemporary American dance tradition. After the opening, with a Sarabande and Bourree set to music by Claire Rothwell, a work of a more serious nature, Within These Walls, was presented. According to the notes: "A woman is being heralded for her celebrated deeds, when suddenly she is overwhelmed by the inexorable realization of the ruin she has caused." The Woman was Virginia Johnson and the memory figures were Helen Franklin, Marc Breaux, Margaret Cuddy and Sharry Traver. There was nothing particularly original in the treatment, it had the usual flashbacks and the emotional reactions on the part of the central figure. The score was by Lucas Foss. Quator and Crisis were the other numbers choreographed by Miss Johnson. Margaret Cuddy was responsible for a bit of choreography based on traditional folk songs which proved to be tiresome and lacking in ideas but Miss Cuddy herself is an attractive and gifted dancer.

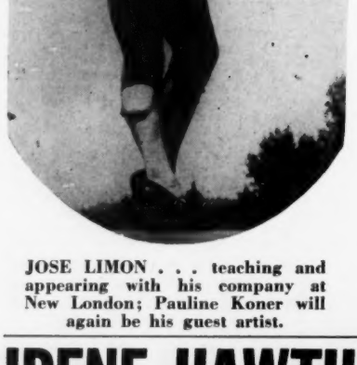
Although obviously intelligent and well-schooled, Virginia Johnson is not always convincing as a performer. She generally clips her phrases and her movement appears to be limited because of the stiff way in which she handles her torso. Other dancers who assisted in the program were Doris Ebener, Carl Luman, Robert Pagent, James Nygren, Barbara Cerchonie and Ruth Webb. Florence Weber accompanied, while Miriam Brunner, the composer, conducted her score for the Invisible Wife.

Second American Dance Festival in New London

The New York University and Connecticut College have again banded together for a summer session of intensive training opening on July 11 and extending to Aug. 21. The Festival program is set for Aug. 12 to 21. The six-week season of study and production is under the direction of Martha Hill and Ruth Bloomer of the New York University and Connecticut College, respectively. Both institutions sponsor the dance center while the latter alone sponsors the Festival.

Courses are to be given in Dance Techniques, Composition, Repertory, Choreography, Acting for Dancers, Poetry and Dance, Folk and Square Dance, Dance for Elementary and Secondary Schools, Music Composition for Dance, Rhythmic Training and Keyboard Improvisation. On the faculty are William Bales, Ben Belitt, Valerie Bettis, Louis Horst, Doris Humphrey, Delia Hussey, Hazel Johnson, Pauline Lawrence, Jose Limon, Sophie Maslow, Carl Miller, Jo Van Fleet and Betty Walberg. Weekly workshop programs will be given to introduce the best of the student compositions.

Programs for the Festival will be given at the Palmer Auditorium and the featured groups will be José Limon and Company, with Doris Humphrey as Artistic Director and Pauline Koner as guest artist; the combined Dudley-Maslow-Bales and New Dance Group Company; and Valerie Bettis and Company. All have promised new works.



JOSE LIMON . . . teaching and appearing with his company at New London; Pauline Koner will again be his guest artist.

Dance News

La Meri has divided her summer thus far between Hollywood and the University of Iowa, and is due back at her New York school for classes the middle of July. While in Hollywood La Meri gave several concerts assisted by Peter Di Falco at Miss Ruth's Theater Intime and a series of master classes in Hindu Dance at the St. Denis Studio. She was also presented in a concert by the Friday Morning Club of Los Angeles. While at the University of Iowa, La Meri gave a four-week course in Oriental dance, including lectures, practical classes and recitals. The course introduced work from India, Java, Japan, Bali, China, Burma, Ceylon and the Near East, and it is part of a four-year cycle entitled Dances of One World. . . . The Dyer-Bennet Studio summer course in Aspen, Colorado, includes a dance department headed by Melvene Dyer-Bennet. . . . The Ottawa Classical Ballet Company is scheduled to make a two-day appearance July 30 and 31 at the Olympic Ice Arena in Lake Placid.

The first film in the Regency Productions' Series, The World Dances, is titled India and is made up of two dances—The Fable of the Peacock and The Flower Girl. The first runs ten minutes and the second four minutes; both are available in color or black-and-white for television, school and theater distribution. India was produced by Jo Schaeffer, directed and photographed by Dwight Godwin, with story, music and dances by Dr. Wasantha Wana Singh. Lakshimi Wana Singh performs the dances. . . . The Madden Studios, a new school specializing in dance and primitive percussion rhythms of Africa, Haiti and Cuba held open house on June 22. The faculty consists of Lavinia Williams, James Hunt and Clarence Madden.

(L.) MARINA SVETLOVA . . . concluded operetta engagements the end of June and flew to Paris for honeymoon with husband Henry McIlvaine Parsons. (R.) LA MERI . . . dividing her summer between Hollywood, University of Iowa and New York City. In the movie capital she gave concerts assisted by Peter di Falco.

La Meri — Dances of India - Spain The Orient Latin America — 110 E. 59 St., N. Y. 22

IVA KITCHELL — DANCE SATIRIST — Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

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Boston Rallies to "Pops" Despite a Long Warm Spell

By JULES WOLFFERS

Boston

WITH the present Pops season at Symphony Hall entering its last lap, interest in Boston's unique spring and early summer concerts remains at a high level despite an unseasonable and lengthy spell of hot weather, which made indoor entertainment anything but the most comfortable of pursuits.

Arthur Fiedler has presented interesting music and brought forward some first class solo performances to enthuse his nightly audiences. Pianists remain the chief attraction but there have been some violinists, singers and cello soloists to give variety.

Judging from the reaction of the Boston Symphony musicians, from whom Pops personnel is drawn exclusively, the most notable Pops debut this year was that of 15-year-old pianist Bernard Kritzman, who played the Khatchaturian Piano Concerto on June 17. At the end of the first movement, the young and serious soloist was forced to rise repeatedly, until he showed that he wanted to get on with the job. When the last chords sounded the players went into a frenzy of cheers, bravos and hand-clapping. He was called out repeatedly and there were still salvos of applause when the musicians finally left the stage. Boston Symphony players are not the easiest persons in the world to impress, and their reaction augurs well for Kritzman's future. Not a little of this success was due to Mr. Fiedler, who conducted the intricate work with the same care and devotion as, and perhaps more than, he gives to the accompaniments for celebrities.

Weather Causes Coat-Shedding

Sanroma returned to the scene of so many of his previous exploits to play the Liszt Dance of Death and the Dohnanyi Variations on a Nursery Tune. With excellent work from Fiedler and the players to back him up, the resourceful soloist scored another success, both for his brilliance in the Liszt and for his imagination and wit in the delicious Dohnanyi work. It was just before this last that soloist and conductor (it was a very hot night) looked at each other, nodded, then tore off coat and tie. Sanroma was at a loss where to put his jacket until he hit upon the happy expedient of hanging it on the smaller of the two posts which hold up the piano lid. The coat thus reposed comfortably in full view of the audience, the majority of which, however, kept coats on—but then, they were not playing but sipping long, cool drinks.

The traditional college nights have continued. For Harvard night a custom was broken—for the first time the Pops orchestra left the hall on a concert night to journey over to nearby Cambridge where, in the Harvard Yard, they were given a tumultuous reception. Boston University heard two violinists, Sidney Woloshin and Mihrdat Patmagrian, students at the College of Music, perform very creditably the Bach Concerto for Two violins. (Yes, Bach too is played at Pops and not uncommonly!) Dr. James Houghton led the audience through University songs. For its night, Tufts presented a brace of soloists in the persons of Robert Rounseville, tenor and Earl Weidner, Jr., violinist (Bruch G minor). In these days of string player shortage it is heartening to see that violinists are still being found here in the Hub.

American Premiere

Among first hearings, the American premiere of a Capriccio for Piano and Orchestra by Wal-Berg brought a good performance by soloist Gerson Yessin in a rather banal and unoriginal work. Mr. Yessin was also soloist at other Pops programs in the Mendelssohn G minor, which has had a revival hereabouts.

Bernhard Weiser, frequent Pops soloist, was heard twice in the Liszt No. 2 and also in the Rachmaninoff Rhapsody on a Paganini Theme. His appearances are always welcomed here.

Richard Tucker Sings

Other solo assignments deserving special mention were those of Richard Tucker, who sang for the "Pioneers of Palestine" night; Pops concertmaster Alfred Krips, in the Mendelssohn Concerto; and Samuel Mayes, Boston Symphony first cellist, in the Schubert-Casado Cello Concerto.

Pops pianist Leo Litwin has given his usual mead of Rhapsodies in Blue and Warsaw Concertos together with the Chopin Andante Spianato and Grande Polonaise to commemorate the Polish composer's death one hundred years ago. This piece is the one usually heard as a piano solo—the orchestral accompaniment is very slight even for Chopin.

Space will not allow more than mention of the other soloists, many of whom turned in excellent performances. Except for Nell Robin, cellist (Saint-Saens A minor), and Rita Lynch, soprano, the list is made up of pianists: Phyllis Moss, Saint-Saens G minor; Joan Freeman, Liszt No. 1; Phyllis Knox, Rachmaninoff No. 2; Sonia Stockheim, Franck Symphonic Variations; Tung Kwong-Kwong, Grieg; Giuseppe de Lellis, Franck Symphonic Variations; and Susan Godoy, Saint-Saens G minor.

The guest conductor list for the month has been small. In addition to conductors for special college nights, there have been Paul Cherkassky for two concerts, Thompson Stone and Louis Speyer. Mr. Cherkassky is a sort of unofficial Pops associate conductor. His work is always marked with taste, refinement and discernment.

Plans for Esplanade

Ten more days of Pops remain at this writing, then—on to Esplanade for the majority and Tanglewood for the minority until August, when forces are joined again for the Berkshire Festival under Koussevitzky.

While Pops has been holding forth, that monument to Arthur Fiedler's vision of music for the masses, the Hatch Shell on the Charles River Esplanade, has not been entirely untenanted. Under the sponsorship of the Massachusetts Federation of Music Clubs with Mrs. Robert S. Hoffman as concert chairman, a series of open-air events has attracted good-size audiences. A fine dance program was presented by Jan-Veen assisted by Adele Hooper and their troupe from the Boston Conservatory of Music Dance Department. The Weltman Orchestral Association under Edward Adelman gave a varied program as did other groups.

Some Student Performances

June is traditionally the month for student programs. Among these, the performance of John Taylor of the Grieg Piano Concerto at a Boston University College of Music recital deserves special mention, as does the professional level displayed by voice pupils of Clara Shear at the Womens' Republican Club. Two artist-pupils from this studio, Jane Thomson and Alice Milhendler, recently presented a joint program in Lynn, Mass.

Baltimore Symphony Board, Reorganized, Plans Season

BALTIMORE.—The 1949-50 season of the Baltimore Symphony, of which Dr. Reginald Stewart is musical director, will open on Nov. 2 at the Lyric Theater with Rudolf Serkin as soloist. This will be the first of 12 concerts in the midweek series. There is also a Sunday evening series of ten concerts, opening on Nov. 6 and given under auspices of the Bureau of Music of the Department of Recreation and Parks.

Dates and soloists for the midweek series include, in addition to Mr. Serkin: Nov. 9, soloist to be announced; 16, Solomon; Dec. 14, Martial Singher; Jan. 4, Eileen Farrell; 11, Myra Hess. Other soloists will be Tossy Spivakovsky, Jan. 18; Alexander Sklarevski, Feb. 1; Sylvia Zaremba, Feb. 8; Nell Tangeman, Feb. 15. Soloist for Feb. 23 is to be announced. March 8 will bring the annual request program.

The Sunday series is to be held Nov. 6, 20, 27; Jan. 8, 15, 29; Feb. 5, 19, 26 and March 12, featuring lighter symphonic music at popular prices. Soloists are still to be announced.

Reorganization of the Orchestra Association was completed at the annual meeting of the group, June 17, with Robert O. Bonnell, vice-president of the Fidelity Trust Company, as the new president. Officers assisting Mr. Bonnell, and elected on a temporary basis during the reorganization period, are John T. Menzies, vice-president; F. Grainger Marburg, secretary; and Martin B. Kohn, treasurer.

TANGLEWOOD TWOSOME . . . Shown with Serge Koussevitzky is the British composer Benjamin Britten whose opera Albert Herring is to receive its American premiere at the Berkshire Music Center, Aug. 8 and 9. Britten's Peter Grimes also had its U. S. first hearing at the Berkshire Festival. (Photo by H. S. Babbitt, Jr.)

O'Hara Opera, Little Women, Premiered in Allentown, Pa.

ALLENTOWN, PA.—The Allentown Municipal Opera Co. gave the premiere of Geoffrey O'Hara's operetta, Little Women, based on the Louisa Alcott classic, at the Lyric Theatre in this city on June 17. The company of 65, under the direction of Errol K. Peters, presented the work as its 29th production. The composer, who was present, in a speech, told the audience the production of so ambitious a new work by an amateur operetta company was a demonstration of what could be accomplished by American musical talent without munificent sponsorship or backing. Greek Evans, noted baritone, for whom the role of Prof. Bhaer was originally written, supervised the final rehearsals of the work. A New York production is being planned by the composer.

Mr. O'Hara's score is a tuneful one, and the chief musical numbers are of a genial sort. Outstanding were the melodious To Be in Love; a stirring patriotic number, America, Thou Blessed Land; a pleasing lullaby, The Slumber Train; a novelty number, It's Just a Matter of Opinion; and the humorous You Can Love a Man with Money (Just as Well as One Without).

Ray Zimmerman had the difficult role of Bhaer, in which he showed the proper blend of benevolence and gentle humor. Dorice Peters was animated as Jo; Sally Oranszak portrayed a lovably vain Amy; Dorothea Fehnel was the gentle but early-dying Beth; and Doris Ehrhardt enacted the gaily flirtatious Meg.

The chorus and orchestra were well directed by Mr. Peters. A snow ballet was produced by the Gudie Studio of Dancing. Sets and costumes were simple but effective in calling up the 19th century days in which the action took place.

Ezra Rachlin to Conduct Austin Symphony Orchestra

AUSTIN, TEX.—The post of conductor of the Austin Symphony Orchestra has been awarded to Ezra Rachlin, 34-year-old American musician. Mr. Rachlin, who assumes his duties at the beginning of the coming season, was born in Hollywood, Cal., and made his first appearance as a pianist at the age of 5, as soloist with the Los Angeles Symphony.

In 1939 he became associate conductor of the Philadelphia Opera Company and succeeded to the post of musical director in 1944. The following year he became music director of the Memphis, Tenn., Open Air Theatre, where opera is given.

Boston Opera to Hold Auditions

Casting for the fall opera tour of the Boston Opera Company will be made during July, according to the notice sent out by E. Stanford, Managing Director. Having completed a spring series in the Southern and mid-Atlantic states, presenting Traviata and Carmen to audiences in 85 cities, the company is scheduled to go from the mid-west to the coast in 1949-50. Auditions will be held in July for all roles and for chorus in the two above-mentioned operas. Singers may apply at the offices of the director, 119 West 57th St., New York City, it is announced.

Louise Jenkins' Summer Classes

Louise Jenkins will conduct summer classes at her vocal studio on Monday, Tuesday and Wednesday during July and August.

Miss Jenkins presented musicales on June 11 and 12. Taking part were four singers from her Young Artists Group—Madeline Moore, Maureen O'Brien, Lenore Singer and Ellen Morrison—and Phillis Norman, Betty Lou Trczinski, Evelyn Downey, Mildred Davis, Caroline Burr, Joy Stillman, Frances Bierhoff. Luther Larson was at the piano. Miss Moore sang at several weddings at the Pierre Hotel and the Waldorf-Astoria. Blanche Flexser has been engaged as soloist at Camp Eden, Cold Springs, N. Y., for the entire season.

Toscanini to Conduct at Scala

Arturo Toscanini, now spending a holiday on Lake Maggiore, has consented to conduct a concert at La Scala, Milan, in September. He will also lead this orchestra at the Venice Festival.

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CHICAGO

Summer Exodus to Europe Begins As Outdoor Concerts Take Over

By DOSHA DOWDY

WHILE summer concerts on the lakefront in Grant Park, and those in Ravinia Park (where a former B-29 hangar tent provides 2,800 permanent seats) lure thousands of Chicagoans and visitors—and many others are attracted to the Goethe Bicentennial Convocation and Music Festival in Aspen, Colo., to Tanglewood, Mass., and to Interlochen, Mich.—the largest exodus of Chicago musicians to European music centers since before the war is occurring this month.

While this department customarily reserves its opening paragraphs for reports of opera and concert happenings, the present accent seems to be on matters vacational. We therefore begin with a few plans for summer musical itineraries which seem to be particularly interesting.

Among prominent Chicago musicians with July reservations for Europe by plane or boat are Claudia Cassidy, music critic and her husband, William Crawford, who will fly to Rome July 9, hearing opera at the Bagni di Caracalla there, later stopping in Verona for the opening of the opera, and then visit London, Paris, and the Festivals in Salzburg and Edinburgh. . . . Rosa Raisa and Giacomo Rimini, with their daughter Giulietta, also leaving by plane on July 9 for Rome, will spend the major portion of the summer in their villa in Verona. . . . Maria Hussa and Zenia Arnold Greve will be guest artist teachers this summer at the Mozarteum, Salzburg. . . . Oswald Jonas is sailing July 13 on the S.S. Atlantic for Vienna, where in addition to teaching, he will do research on music manuscripts. . . . Lola Fletcher and her daughter Priscilla, with July 21 reservations on the Medea, will visit London, Nice, Milan, Rome, Salzburg, Paris and Ireland. . . . Leo Podolsky, with Mrs. Podolsky and 20 students, will sail for Europe this month. Mr. Podolsky will be on the piano faculty at the Mozarteum in Salzburg, where the group will attend the Music Festival, later visiting seven other countries, and concluding their 11 weeks' tour by hearing the final performances of the Edinburgh Festival. Mr. Podolsky is a recent recipient of the honorary degree of Doctor of Music, conferred upon him by the Southern School of Fine Arts, Houston, Tex.

Earlier sailing by other notables was made by Edith Mason Ragland, who with her family, is spending the third summer since its rehabilitation in her villa in Cortina d'Ampezzo, Italy; Marie Zendt, for a three weeks' stay in Copenhagen visiting relatives; George Pierkkot, custodian of the Chicago Symphony Orchestra Library, summering in his native Ostend; René Rateau, first flutist of the Chicago Symphony, who sailed for a summer in France, to visit former colleagues, and engage in some professional activities; and Leonard Keller, president of the Metropolitan School of Music, and conductor for next season of the reorganized Chicago Woman's Symphony Orchestra.

Commencement Concerts Held

Distinctive features of the Chicago Musical College commencement program were the inclusion of works by Max Wald, head of the Theory Department, whose Overture, "Streets of Spring" opened the program, and William A. Schroeder, faculty member of the theory department, whose Violin Concerto was played by Solomon Spector; and the presentation of five guest conductors, former students of the schools' conducting department—Ralph Cissne, Robert Dvorak, Jean Yves Landry, Platon Karmeres, and William Schroeder, conducting his own concerto.

Soloists chosen by competition were Ann Crane and Solomon Spector, violinists; Herbert Wilson and Margaret Lukaskewski, singers; Elsie Gulyanics, cellist; and Eddye Gordon and Jack Hansen, pianists.

The College A Cappella choir under James Baar, sang Hindemith's The Doe, a Four-voice Canon by Schoenberg (first performance), and Christmas Bells by William Clutter (conducted by the composer). The commencement address was given by Charles C. Caveny, Ph.D., Dean of the Chicago Undergraduate Division of the University of Illinois. Degrees of Doctor of Music were conferred upon Max Adler and Mrs. Edward MacDowell.

AT ANNUAL LUNCHEON of the Illinois Opera Guild, June 1, are seated, l. to r., Mrs. Elmer J. Dick, recently elected president of the Guild; Mrs. Donald Easter, retiring president; and Mrs. Louis Eckstein, co-founder of the Ravinia Festival Association and member of the Guild. Standing are Mrs. William Cowen, chairman of the Musicians' Advisory Committee of the Guild, which conducted auditions to discover and assist outstanding talent among Chicago's young musicians; and Nicolai Malko, member of the auditions committee who heard talent appearing in the finals, on the stage of the Chicago's Civic Opera House, May 26. Below are seven of the 11 young musicians recommended for placement in various fields of music, who with their coach-accompanists were presented in concert as feature of the luncheon. First row, l. to r., Ruth Singletary, coach-accompanist; Eleanor Warner, lyric soprano; Ingred Hallberg, dramatic soprano; Louisa Flataroen, coloratura soprano; Carlotta Vanness, lyric soprano; Rhea Shelters, coach-accompanist; and Robert Davine, accordionist. Back row, Winfield Crawford, baritone; Richard H. Humphrey, bass; and Arthur Budney, baritone. Those not in the picture are Dina Koster, pianist; Michael Bondon, bass; and Harold Brindell, baritone.

Rudolph Ganz has announced the appointments of Ernst Krenek to the chairmanship of the Department of Theory and Composition of the Chicago Musical College, and Grant Fletcher, as teacher of theory and associate conductor of the orchestra of the college.

The American Conservatory of Music celebrated its 63rd Commencement Exercises and Concert in Orchestra Hall Tuesday evening June 14. The program was presented by artist students of the Conservatory assisted by the American Conservatory Symphony Orchestra under the direction of Irwin Fischer.

Soloists included Robert Jones (Brahms D minor Piano Concerto); Ralph Nielsen (Salut! demeure chaste from Faust); Arthur Iwan (Chausson's Poeme for Violin and Orchestra); Zolla McCullough (Voi lo sapete, from Cavalleria Rusticana); Alice Wendt (Saint-Saens' Piano Concerto in G minor); Juliet Keller (Tchaikovsky's Violin Concerto); Bernard Peter Izzo (Eri tu, from Un Ballo in Maschera); and Leona Lauraitis (Spanish Rhapsody for Piano and Orchestra by Liszt-Busoni). The purely orchestral work was Franck's Cantabile, transcribed for orchestra by Mr. Fischer.

The Cosmopolitan School of Music held its 43rd annual Commencement Concert in Kimball Hall June 14. The Cosmopolitan School Symphony Orchestra, under Ramon Girvin, opened the concert with Beethoven's Overture to Egmont. Soloists (chosen through contests judged by leading Chicago musicians) playing concertos for piano, and violin, with orchestra; and singers heard in operatic arias, were Joseph Cech, pianist; Florence Gillman, soprano; Marianne Lemke, pianist; Constance Maragos, soprano; Lillian Richardson, soprano; Howard Swanson, violinist; Lennart Thunstrom, pianist; and Elizabeth Williams, violinist.

The annual commencement exercises (18th year) of the Boguslawski College of Music were held in the Eleventh Street Theatre, Sunday afternoon, June 19. Presenting the musical portion of the program were Irene Schreir, pianist (Brahms Concerto in D minor); Norma Hetsch, contralto (Mon Coeur S'Ouvre à Ta Voix, from Samson et Dalila); Ruth Kaufman, pianist (Franck's Symphonic Variations); Joyce Thomas (Adieu, Forêts, from Tchaikovsky's Jeanne d'Arc); and Samuel Antek and Eric Zardo, who played César Franck's Sonata for Piano and Violin.

Honorary degrees were conferred upon Ernest Schein, who gave the address (Doctor of Fine Arts); Samuel Antek and Eric Zardo (Doctor of Music); and Norma Hetsch (Master of Music).

The Sherwood Music School's 54th annual commencement (Orchestra Hall June 17) presented artist students in instrumental concertos and arias, accompanied by the Sherwood Symphony Orchestra, directed by Leopold Foederl. Soloists were Earl Mest, Aspasia Trigourea, Duane Hampton, Lynn Lauder, Sterling Davis, Jr., Bette Nagel, Doris Smith, and Giulio Favario.

The program of the second National Opera Festival of the National Association for Opera, to be held in Milwaukee on Aug. 5 and 6, will be as follows: Aug. 5: Bartered Bride, Smetana, Act I; Tannhaeuser, Wagner, Act III; and Pagliacci-Leoncavallo, complete; Aug. 6; Force of Destiny, Verdi, Monastery Scene; Old Maid and the Thief, Menotti, complete; Rigoletto, Verdi, Act III; and Rosalinda, Strauss, Act II. Frederick Jagel, Frank Guarrera, and Thomas Perkins have been engaged for the roles of Canio, Tonio and Rigoletto, respectively. Guest conductors will be Heinz Roemheld, Leo Kopp, Vernon Hammond,

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and Jerzy Bojanowski. Many outstanding young singers will participate in the festival, which will represent 34 states.

John D. Anello is musical director, and Sam Basan is general director of the Festival, which is sponsored by the Milwaukee County Park Commission.

Choral Concerts

Recent concerts of importance given in Orchestra Hall include those by the following choral organizations: Jewish People's Choral Society, with Eugene Malek conducting and Jan Peerce as the featured soloist in a program which included an abridged version of Handel's oratorio, Joshua, sung in Yiddish, with these soloists—Mr. Peerce, Hans Alten, Henrietta Chase, and Hadassah Linderman; the Mendelssohn Club directed by Jacques Homier, with Miriam Stewart, soloist; the North Park College Choir, under Donald Ohlsen with Adele Tilson, pianist soloist in two groups; the Marshall Field and Company Choral Society in their first concert under the direction of Albert P. Stewart, with Mario Lanza, tenor, soloist; De Paul University ensemble, Arthur Becker, director with soloists Raymond Niwa, violinist; Maud Nosler, soprano, and Ralph Niehaus, tenor; Alice Stephens Singers presenting Susan Griska and Ralph Jusko as soloists; The Choralists, Jack Halloran, conductor (Fullerton Hall); and the Oriana A Capella Choir, Paul Vernon, conductor (Kimball Hall).

Breisach for Grant Park

Paul Breisach, returning as guest conductor at Grant Park for the fifth season, will conduct four concerts, two of which (July 27-29) will be symphonic programs with Frances Magnes, violinist, as soloist. On July 30 and 31, Mr. Breisach will conduct La Traviata complete in concert form, with soloists Frances Yeend, Jon Crain, Louis Sudler, Harold Brindel, William Charles, and Robert Handwerger.

Handel's Julius Caesar Sung

On May 6 at Mandel Hall, the University of Chicago presented a concert performance of Handel's Julius Caesar. Siegmund Levarie conducted an orchestra of fourteen instrumentalists, and the following singers appeared: Donald Gramm, Julius Caesar; Eleanor Limbach, Cornelia; Harold Brindell, Sextus Pompey; Andrew Foldi, Achilles; Eleanore Rae Warner, Cleopatra; and William White, Nirenus. Mr. Gramm's fine baritone, secure vocalism and splendid diction made the role of Caesar stand out. Miss Warner accomplished some exquisite singing, negotiating with ease the difficult soprano music of her part. The other soloists were acceptable. In spite of these merits, however, the performance was not stimulating, and the work as a result emerged as a sort of museum piece. W. M. S.

Schumann Oratorio Heard

The Chicago United Singers, Inc., presented Schumann's Paradise and the Peri on May 8 at the Shubert Theatre. Harry John Brown conducted, and the soloists were as follows: Maud Nosler, soprano; Maurine Parzybok, contralto; William Miller, tenor; Reinhold Schmidt, bass; and a solo quartette consisting of Ruth Frederickson, Jean Nichols, Thomas Williams and Keith Smejkal. The program was unduly prolonged by an address by the president of the group and the inclusion of the Manfred Overture, but the unfamiliar oratorio, directed by Mr. Brown with imagination and enthusiasm, proved to be melodious and appealing. Unfortunately the soloists, with the notable exceptions of Mr. Schmidt and Miss Nichols, did not display the distinction so essential to the proper presentation of such an ambitious work, and the chorus was at times distressingly shrill. W. M. S.

SINGS FOR RED CROSS . . . Helen Phillips, soprano, was guest artist at the convention luncheon of the American National Red Cross in Atlantic City, N. J., on June 30. Miss Phillips made her New York debut in Town Hall in 1948. (Photo by J. Abresch.)

SUMMER SOLOIST . . . Current engagements for Myron Carlisle, baritone, include appearances at State Teachers Colleges in Springfield and Aberdeen, S. D.

John Marcellos in Recital

John Marcellos, basso, appeared in Orchestra Hall on May 27. Since the singer was indisposed before his recital, it would be inappropriate to comment extensively upon his work at this time. Mr. Marcellos revealed a voice of great possibilities, with sonorous low notes, although his interpretations of operatic arias by Mozart, Halévy, Gounod and Verdi were deficient in style and intensity. He was at his best in Greek songs of Calomyri, Ntavos, Zatta and Valtetsioti. The accompaniments of Fritzi Siebach were uniformly excellent.

Among the Artists

Maurice Ivins, recently re-elected president of the Chicago Singing Teachers' Guild and Mrs. Annadaze Ivins, in addition to carrying a heavy teaching schedule in their Chicago studios, are directors of the Northern Indiana Conservatory of South Bend, Ind., which they own. Mr. Ivins is also director of the Lyric Choir, under the sponsorship of the Indiana University Extension of South Bend, and with Mrs. Ivins, as organist, has charge of music at the Fair Oaks Presbyterian Church of Oak Park. The young contralto, Beverly Nygaard, who recently won the Edith Mason scholarship in auditions held in Orchestra Hall, has been trained for the past three years by Mr. Ivins.

Spring and Summer opera and recital appearances of William Charles, bass-baritone, include those in Grant Park, in performances of Traviata (July 30-31) and Marriage of Figaro (July 13); Chicago Park District presentation of "Figaro"; and in the American Opera Company's performances of Lucia di Lammermoor, Carmen, Traviata, and Rigoletto; June recitals at Peru State Teachers College, Peru, Neb., Maryville State Teachers College, Maryville, Mo., and at North Western State College, Alva, Okla. Mr. Charles appeared recently in a trio of soloists in the Orchestra Hall concert given by the hicago Christian High School Choral Club, and was guest artist of several Women's Clubs at the Edgewater Beach Hotel.

Pupils of Cecile de Horvath who have been engaged recently for solo and recital appearances, are Isabel Rosen, Teresa Castro Leon (3 recitals at Indian Head, Mr.), Olive Hooper, Howard Legare, Wayne Janda, Miriam Attig, Leta Gale, Nan Gullickson and Marla Kelly.

The Richard De Young Studios presented artist students Jeannette Strandberg, soprano, and William Boland, tenor, before a large audience in the De Young studios Friday evening June 3. The artists were heard in Two Song Cycles of Robert Schumann — Dichterliebe, op. 48; and Frauenlieben und Leben, op. 42. Miss Nell Thurman was at the piano.

Zenia Arnold Greve, basso, and artist teacher of the faculty of the Sherwood School of Music gave his own recital in packed Sherwood Hall, June 13. Mr. Greve's program included songs by Schubert, Wolf, Brahms, Rubinstein and Loewe, and arias by Mozart and Nicolai.

The Negro baritone Sterling Davis, student of Mr. Greve appeared in Career Performance on WGN, Chicago, on June 25.

Silvio Insana directed two performances of Verdi's La Traviata, presented by the Chicago Concert and Opera Guild at Holy Trinity High School Auditorium, in late May.

Omega King, dramatic soprano, has returned from Cleveland, Ohio, where she was presented in recital by the Senior Choir of the Cory Methodist Church. Miss King was assistant director for the National Negro Opera Company's performance of Aida given in Washington, D. C., in late spring.

Mildred Gibson Slocum's recent professional appearances include those as soprano soloist in Handel's Messiah given in North Platte, Neb., and directed by Mr. R. W. Trenholm, Musical Director of the schools there; June appearances in joint concert with William Charles in Peru, Neb., at Peru State Teachers College, and in Maryville, Mo., and in Alva, Okla. Miss Gibson, in addition to filling concert engagements, has a full teaching schedule and is director of a church choir. She recently rehearsed with the Omaha Symphony Orchestra as a stand-in for Helen Traubel, singing excerpts from Wagner and Verdi operas.

Lillian Price, head of the voice department at Kemper Hall, Kenosha, Wis., presented the following students in senior and junior recitals in late May, in Kemper Hall Auditorium: Patricia Finney, soprano; Eve Bloodgood, mezzo soprano; and Jessie Boyd (seniors), and Mary Baldwin, Phyllis Edge, Nancy Fay, Marie Cleveland, Betsy Nevins, and Jane Kobick. Miss Price presented students from her Chicago studios in recital in the Cordon Music Room of the Cordon Club, Fine Arts Bldg., on June 13. Those participating were Beverly Greenwood, Dorothy Nelson, Jacquelyn Simpson, Audry Meyers, Eldor De Well, Montzella Lucas, Helen Taubenblatt, Dorothy Fahey, June Johnson, Alice Cunningham, Lois Wiley, Dorothy Jordan, and Sanda Cross. Miss Cross, who gave a program of French songs at International House, May 20, was guest soloist on the program of the Graduating Exercises of The Faulkner School, June 9, and sang the role of Adele in a performance of Strauss' Die Fledermaus presented by The South Church Choir on June 4.

Mary Garden to Lecture in 30 Cities Next Fall

CHICAGO.—Under the auspices of the National Arts Foundation of New York, Mary Garden will return to the United States in the autumn. The glamorous opera star and director of the Chicago Opera Company in 1921 and 1922 will appear in some 30 cities. Miss Garden has been recently living in Aberdeen, Scotland. Her talks will include discussions of her famous roles.

Among her appearances will be one at a benefit sponsored by American Aid to France on Nov. 16 in the Casino Club, Chicago, the city of many of her past triumphs. After a dinner on this date, purchasers of tickets to the benefit will hear Miss Garden speak, probably on the subject Men, Money and Music. There will also be a program of songs by Martial Singher, baritone of the Metropolitan.

Mrs. Nevins Kirk, chairman of the American Friends of France, is in charge of the local benefit, with Mrs. Walter B. Wolf as vice chairman. Also prominent on the committee arranging the affair is Mrs. Charles H. Swift, the former Claire Dux, operatic soprano.

Other Midwestern appearances for Miss Garden are at the Town Halls in Detroit, Toledo, Indianapolis, at Monmouth College, and with Myra Peache of Milwaukee at the Pabst Theatre in that city.

Saminsky Presents U. S. Music In Summer Visit to Europe

Lazare Saminsky, who left for Europe by air on June 5, with Mrs. Saminsky, was invited by the France-Amerique Society of Lyons, France, to conduct an orchestral concert there on July 4. He offered works based on American folk music by Roy Harris, William Schuman, Charles S. Skilton and his own Rhapsody, Dunlap's Creek. At the Universities of Manchester, Lyons and on national French and Belgian broadcasts he was to discuss the folksong of the Americas and other music of today. Mrs. Saminsky, the former Jennifer Gandar, pianist, was to take part in these broadcasts and lectures, playing works of Chanler, Guarnieri, Riegger, Thomson and Mr. Saminsky. In May the National Association of American Composers and Conductors awarded a citation to Mr. Saminsky for services in commissioning and conducting American works.

Freda Draper Engagements

Freda Draper, contralto, closed her season with a concert sponsored by the Musical Club of Battle Creek, Mich., with Fern Conklin at the piano. Miss Draper was guest artist at the meeting of the Michigan Federation of Music Clubs in Flint, and as an honorary member of Sigma Alpha Iota she appeared on the final program of the Detroit Alumnae Chapter of the fraternity. Mary Louise Handley of the faculty of the Detroit Conservatory of Music was accompanist.

J. Abresch

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"Mr. Herrick certainly knows how to interpret a song with real art, and one cannot help but listen with genuine enjoyment."
The Jersey Journal, Jersey City, N. J.

"John Herrick's baritone has both richness and authority." (Verdi Requiem.)
The Boston Herald, Boston, Mass.

"The singing of John Herrick, who had the role of the Sailor, was superb in every way." (Children's Crusade—Pierne.)
The News Sentinel, Fort Wayne, Ind.

"Mr. Herrick, in the name role, maintained throughout the evening a high standard of vocal art, and displayed a sure understanding of oratorio style." (Elijah—Mendelssohn.)
Elizabeth Daily Journal, Elizabeth, N. J.

"Mr. Herrick's voice was clean, warm and always handsomely delivered." (Cross of Fire—Bruch.)
Pittsburgh Post Gazette, Pittsburgh, Pa.

"All of the soloists sang admirably but the most accomplished vocalism heard was offered by John Herrick . . . his contributions being especially worthy of remark." (Mahler's Eighth Symphony.)
New York Times, New York, N. Y.

WORKS SUNG 1948-49 SEASON

The Cross of Fire—Max Bruch
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Stabat Mater—Rossini

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NEW YORK CONCERTS: Final Events Given as Spring Ends

CARNEGIE HALL

CHORUS OF PUERTO RICO UNIVERSITY IN VISIT

Appearing in a program of international complexion *sans* Central European representation, the forty-voice mixed Chorus of the University of Puerto Rico gave pleasure to a good-sized audience on May 29. Augusto Rodriguez, of Harvard University and New England Conservatory of Music training, is the able and demonstrative conductor of this well-disciplined group of youthful choristers from the Caribbean region.

The program was too long to discuss here in detail, but it afforded all a cappella singing of mainly on-the-pitch order that reflected credit both on conductor and chorus. It was a demonstration of choral accomplishment worthy of emulation by others in that field. The printed list included religious chants by Palestrina, Rodriguez; music of the Renaissance by Di Lasso; traditional songs by Stephen Foster and an anonymous composer, melodies from Spain by King Alfonzo X "the Wise," and Francisco Salinas also a folk number; Latin-American songs by Daniel López Barreto, Mariano Melgar, Catulo Cearense, Armando Orefiche and Gilberto Parra; and popular music of Puerto Rico (which evoked the warmest approval) by Rodriguez, Juan Morel Campos and Rafael Hernandez.

One listener found the lilting Mexican Por un amor by Parra an outstanding work both for characteristic melodic line and performance. The guitar-like singing accompaniment was nicely done. Stephen Foster's Old Black Joe was repeated. The words were sung in English by a baritone with a strong Latin accent, but the song "went over" well, nevertheless. To give an entire program of unaccompanied choral works without conveying a sense of monotony is a feat not easily attained. It was not entirely attained by the excellent Chorus of the University of Puerto Rico.
H. I. B.

TOWN HALL

GUILLERMO GONZALEZ, CELLIST

Guillermo Gonzales, Mexican cellist, assisted by May Nabutowsky at the piano, gave a recital on May 29 which was sponsored by the Inter-American Artist Center. Gifted with a fine tone, especially in the middle register, Mr. Gonzales played a program of mostly short pieces, with the classical literature represented by Sonata No. 2 by Gabrieli, two movements by Boccherini and the second part from Haydn's Cello Concerto.

The remainder of the program, with the exception of the closing Saint-Saens Concerto No. 1, was given to South American works by Villa-Lobos, Ponce and Villanueva, presented with perfect understanding of their stylistic requirements. An appreciative audience applauded warmly, requesting encores.
H. W. L.

NEW CANTATAS PREMIERED

Vladimir Heifetz conducted the Yiddish Culture Chorus on June 4 in a program which included two cantatas by Mr. Heifetz (Ich bin a Yid and A Chassene, the latter given its first performance), the Chorus of Slaves from the conductor's opera Pharaoh; Hora from Jacob Weinberg's The Pioneers; folksong arrangements and numbers by Leo Low, Mr. Heifetz, A. W. Binder, Helfman, and others. Alexander Kontorowicz offered violin solos, among them his own Hebrew Dance and Two Ethiopian Melodies. Vocal solos were sung by Isobel Walters and Feigl Sunshine, sopranos; Esther Levine-Hartblay, contralto; and Sol Tisman, baritone. The program was one of interest and the various works contained distinctive folk color. The performers gave it utterance of devotion and restraint. D. B.

N. Y. JUNIOR SYMPHONY HEARD

Walter Mantani conducted the New York Junior Symphony in concert on June 5, in a benefit for the 52 Associations of New York, an organization dedicated to helping disabled veterans. The orchestra was formed six years ago by the Metropolitan Museum of Art. Their program included the first public performance of the lively Trumpet Rhumba, conducted by its composer, 16-year-old Nolan Willence, and with Alan Pincus, soloist; Beethoven's First Symphony, and music of Bach, Vaughan Williams, Ravel, and Kern. The group's playing was well coordinated and reflected credit on the ability of the conductor and the zeal of the young participants. Special guests were 150 disabled veterans with their families. D. B.

TIMES HALL

FRANK ROANE IN DEBUT

Frank Roane, this season's winner of the American Theatre Wing's Young Artist Contest, was heard in debut recital, May 22. His dynamic personality was a decided platform asset. In a program of familiar numbers, the baritone showed that he possessed a voice of pleasant, resonant quality and that he had made considerable progress along the lines of musical understanding of style and text. When his voice was unstrained and used with clarity, the method of projection was adequate to the delivery of classic Bach and Handel compositions, to an excellent lieder group and diverse other songs. Especially well sung were Handel's Hear Me, Ye Winds and Waves; Der Doppelgaenger of Schubert; La Cloche, By Saint-Saens; Field Marshal Death, by Moussorgsky; and Lawrence Brown's arrangement of Let Us Break Bread Together. Helmut Baerwald was the accompanist. M. C.

CALVIN DASH, BARITONE

Calvin Dash, baritone, was heard on May 22, singing a Handel group, Schubert and Wolf lieder, Vision Fugitive from Hérodiade by Massenet, tonal settings of Three Poems (John Anderson My Jo, O Were My Love Yon Lilac Fair, and My Jean) by Tom Waring, and songs of Britten, Warlock, Del Riego, Klein, Griffes and McArthur. Mr. Dash's voice is pleasing and resonant in its natural quality, but he needs further study, both on technique and diction. The piano accompanist was Harold Genther. D. B.

CARNEGIE RECITAL HALL

MARGARET GUY IN DEBUT

A young pianist of fine gifts from Alabama, Margaret Guy, gave her debut recital on May 24. She had chosen a taxing and weighty program, entirely of classics. Schubert's Klavierstueck in E flat minor, op. posth., Mozart's Fantasie No. 2, in C minor (K. 396), Schumann's Kreisleriana, and Beethoven's Sonata in C minor, op. 111. In spite of the handicap of having to play on an instrument which seemed worn and out of tune, she possessed a thorough knowledge of the musical content of the works and a good reliable technic which made it possible for her to master all the various difficulties. She is not an easy-going artist satisfied with remaining on the surface of her music, but delves deep into its problems. However, a program with more contrasts might have been preferable. A sizeable audience was impressed by her sincerity and gave her a most cordial reception. H. W. L.

IRVING NUSSBAUM, VIOLINIST

Irving Nussbaum, violinist, assisted by Alice Shapiro, pianist, performed satisfactorily before a good sized audience on June 6. Beginning with Brahms Sonata, op. 100, Mr. Nussbaum gave a fine performance, playing with artistic finish; but as the evening wore on, inconsistencies of intonation and an abundance of over-emphasis were more in evidence. A Sonata by Aaron Copland and one by Eugene Ysaye, a concerto by Mozart and several shorter pieces made up the rest of the program. An enthusiastic audience applauded vociferously. L. G.

EDITH GILCHRIST, SOPRANO

Edith Gilchrist, soprano, gave a recital on June 7. Her program offered arias and songs by Marcello, Caccini, Gluck, Handel, Schumann (the cycle Frauenliebe und Leben), Brahms, Schubert, Strauss, Cadman, Randall Thompson, Alexander MacFadyen, Arthur Foote and Pearl Curran. Miss Gilchrist has a vocal quality that lends itself particularly well to lieder. Marion Birdsall Tooker was a rather colorless accompanist. V. McC.

BARBIZON-PLAZA CONCERT HALL

SWEDISH SOPRANO IN AMERICAN DEBUT

Margareta von Fielitz, who came to the United States from Sweden bearing some laudatory press notices from European music centers, made her initial appearance in this country on May 23, before an appreciative audience. This artist possesses interpretative ability that exceeds her vocal limitations, including a voice of small power and tonal hardness in the high register when forced to express dramatic intensity. Mme. von Fielitz has a charming platform presence, is lovely to look at, and despite the above-mentioned flaws acquitted herself in a manner that proclaimed her a singer of parts.

She gave an exacting program including a first American performance of Heise's Dyvekes Sange, a dramatic tale in six songs dealing with "the true story of King Christian of Denmark and his mistress Dyveke (Little Dove), from their first meeting to her tragic end." This final opus was projected with all of the theatrical imagination at the soprano's command, which added up to something convincing and artistically fine.

Other items on the lengthy list were: O Del Mio Dolce Ardor, Gluck; Immer Leiser wird mein Schlummer, and Botschaft, Brahms; Freundliche Vision, and Staendchen, Richard Strauss; Le Nil, Leroux; Chanson Triste, Duparc; Aquarelle I, Green, and Recit et Air de Lia, Debussy; Flickan under nymänen, Rangström; Ur djupet av min ajäl, De Frumerie. Added encores brought to conclusion an evening of heavy debut demands made on this Swedish newcomer to our shores. H. I. B.

RECITAL BY MISSES HERZOG AND MARIN

Johanna-Maria Herzog, pianist, and Lilyan Marin, soprano, gave a joint recital on May 25 at the Salon de Musique of the Barbizon-Plaza for the benefit of the Cancer Fund. The singer offered Mozart, Debussy and Puccini arias, and songs by Fauré, Schubert, Schumann and Hageman. The keyboard numbers were by Leo, Bach, Beethoven, Brahms and Chopin. Miss Marin possesses a rich voice, used with considerable warmth. Sensitivity and technical ability were revealed by Miss Herzog, winner of the contest held by the Associated Concert Bureau. A good-sized audience applauded the recitalists. D. B.

CARL FISCHER CONCERT HALL

THOMAS MATTHEWS IN ELEKTRA EXCERPT

Thomas Matthews, youthful American baritone, made his debut on May 31. Mr. Matthews is a fine musician; his interpretations are distinguished by a deep understand of the works he sings and the emotional honesty with which he approaches them. His musical finesse made up for some vocal shortcomings of a technical nature, which might be reme-

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died with further attention. His fine diction proved an aid in conveying the intimate meaning of his songs. Lieder by Schubert, Grieg, Brahms, Hugo Wolf and Richard Strauss, testified to his ability to project the most diversified styles and moods.

An excerpt from Strauss' Elektra, in which Anne Rust sang the name part to Mr. Matthews' Orest (Was willst Du, fremder Mensch), showed both artists dramatically convincing. As an encore Miss Rust offered Marietta's song from Korngold's Die Tote Stadt. A group of French and one of English songs completed Mr. Matthews' program. Many encores followed. Richard Chamberlain was at the piano. H. W. L.

Freda D. Hemming in Recital

Lillian Flickinger presented Freda D. Hemming in recital, May 25, in the Carl Fischer Sky Room. The soprano evidenced all the assets of careful schooling, plus a flair for song delivery which brought her rewarding approval from her audience. The excellent program commenced with the Handel aria from L'Allegro, and Bach, Cesti and Strozzi numbers. The second group of Schubert and Brahms was followed by the first act Mimi narration from Puccini's La Boheme. French songs and a group in English completed the printed list. Especially enjoyable were May-Day Carol, arr. by Taylor; Giannini's It Is A Spring Night; Cui's The Statue of Czarskoe-Selo and two songs by Levitzki, difficult but effective, Do You Remember and Ah! Thou Beloved One. One of the pleasing encores was Miss Hemming's unscheduled duet with her baritone husband—The Papageno-Papagena finale from Magic Flute. Owen Anderson was a capable accompanist. M. C.

North Carolina Symphony Concludes Record Season

The North Carolina Symphony Orchestra under Benjamin Swalin has completed its fourth annual season, which included concerts in all parts of the state, in the principal cities and rural districts, in schools and colleges. The organization also visited Georgia and Tennessee for concerts. The tour began on Feb. 2 and ended May 22. In that time a total of 130 concerts were played, 72 of them free programs for children. The 1949 season has included more concerts than any previous season of the State Symphony.

Of special interest were the concerts played for the people of the Outer Banks at Cape Hatteras. The orchestra was aided by the Coast Guard in reaching this out of the way settlement. The fishing community attended the concerts en masse, and following the final performance, they held a square dance.

The symphony is composed of two units. During the first part of the season the Little Symphony of 23 players from the orchestra toured the smaller and rural communities, many of which do not have the facilities to take care of a full-sized symphonic group. The full membership of 60 toured the last half of the season.

New Lyric Stage Gives Pasquale

Preparatory to its tour, the New Lyric Stage (formerly Opera for Colleges) offered a performance of Donizetti's Don Pasquale at the Y.M.H.A. auditorium in New York on June 1. Moritz Bomhard, musical director of the enterprise, accompanied the performance at the piano with great finesse, so much so that the orchestral background was little missed. The intimate character of the production was stressed in real chamber opera style. The staging by Frederic Cohen was most imaginative and offered a host of delightful scenic effects.

Of the four singers, Teresa Stich-Randall deserves highest praise. Gifted with outstanding vocal material expertly handled, she overcame victoriously the fact that her part should be sung by a coloratura soubrette. Her complete mastery of the difficult tessitura and histrionic charm made for a most convincing delineation. Dr. Malatesta was sung by Josh Wheeler with fine vocalism and good acting. Norvel Campbell was Ernesto; his instrument-like voice is well suited to the requirements of the part. Adolph Anderson, who also shares in the management of the company with Mr. Bomhard, sang the title role. The performance thus should bring pleasure to audiences across the country. H. W. L.

Bach Festival Held By Baldwin-Wallace

CLEVELAND.—Albert Riemenschneider, then director of Baldwin-Wallace Conservatory of Music, conceived the idea of the Bach Festival of that institution 17 years ago. Thanks to the large number of guarantors and the generous support of Mr. and Mrs. E. J. Kulas, the annual festival is underwritten to the extent of no admission charge to all visitors. The only provision made for guarantors is a reserved seat section. The large Kulas Musical Arts Building is filled to capacity annually for the six concerts on two successive days.

On June 3 and 4 organ recitals were given by Carl Weinrich of New York, whose program had fine musicianship and grandiloquent effect. Each of the four concerts was preceded by chorales played from the tower of Marting Hall by the Brass Choir, conducted efficiently by Frederick Ebbs. Friday afternoon's concert consisted of the motet: The Spirit Also Helpeth Us by the splendid A Cappella Choir, Cecil Munk directing; the closing Motet being Come Jesu, Come, under the same direction. The Brandenburg Concerto No. 2 was delivered in excellent style by the four soloists: George Poinar, violin, who also conducted the number; Martin Lessen, trumpet; Jean Shafer, flute, and Don McKeever, oboe, to accompaniment by the Festival Orchestra.

The evening concert offered three cantatas and the Brandenburg Concerto No. 5 with impressive effect achieved by the excellent Baldwin-Wallace Bach Chorus, the Festival Orchestra and assisting soloists Mary Marting Pendell, soprano; Ilona Herman Strasser, contralto; Glenn Schnittke, tenor; Philip MacGregor, bass, Ruth Weenink, flute, and John Wolaver, piano.

The Saturday performances were given over to the Christmas Oratorio with the same soloists. A large and enthusiastic audience applauded all participants.

Cleveland Orchestra "Pops"

Meanwhile, in the large Public Auditorium the Summer Pop Season under Rudolph Ringwall was inaugurated, unfortunately coinciding with the Bach Festival; nevertheless the first program devoted to Tchaikovsky drew an audience of 5,000. The occasion was marked by the sensational debut of young Kenneth Wolf, age 17, in a performance of the Piano Concerto in B flat minor. After a long absence, Lawrence Tibbett found his popularity still rating high with the Pop audience.

Thanks to the Friends of the Cleveland Orchestra, now raising $150,000 in a campaign to support next season's 24 pairs of concerts, besides all other Sunday twilight and children's concerts, there will be 22 summer Pops under Mr. Ringwall's baton throughout the summer.

The annual Courtyard Concert given by the Music School Settlement took place June 5 with the cooperation of the Cleveland Women's Symphony Orchestra, conducted by Hyman Schandler, as well as the Settlement's String Orchestra, the piano trio, the string quartet and the woodwind quartet participating. . . . Marie Simmelink Kraft gave a song recital at Heidelberg College with Herbert Elwell (whose songs were included in the program as accompanist. . . . Natalie Hinderas, young Cleveland pianist, won the $600 scholarship awarded at the Philadelphia Conservatory of Music by the Olga Samaroff Foundation. ROSE WIDDER.

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WASHINGTON

Symphony, Campaign Achieved, Plans Summer and Fall Series

By JAMES G. DEANE

Washington, D. C.

A WASHINGTON concert manager and a women's music club have joined forces to sponsor an annual $1,000 scholarship award to promising Capital music students. The sponsors are Patrick Hayes and the Friday Morning Music Club. First award will be made next year by a new foundation set up by the club to administer funds and make selections.

Hayes, who is president of the new National Association of Concert Managers, has agreed to guarantee the first $1,000 from a series of five concerts to be given here next winter by his bureau, with the foundation sharing in the profits above that amount. The foundation also plans to seek contributions from the public.

A Washington bank also has announced plans to award music scholarships beginning next year.

Symphony Gains Supporters

Generosity of a leading Washington merchant has enabled the National Symphony Orchestra to plan an exceptionally star-studded outdoor series at the Watergate during July. The backer is Frank R. Jelleff, National Symphony vice-president and civic leader, who guaranteed the series against any deficit up to $15,000. Soloists in the thrice-weekly concerts include Swarthout, Wild, Elman, Maynor, Peerce, Steber, Warren, Bolet, Glenn, List, and Jane Pickens, as well as Naumburg winners Zadel Skolovsky and Abba Bogin, ballet stars Youskevitch and Slavenska, the Washington Cathedral Men's Choir with Hazel Arth, contralto, and baritone Lee Fairfax.

Additional financial good news for the symphony was announcement of success in reaching the $190,000 sustaining goal for 1949-50—largest in the orchestra's history.

The symphony association elected a new president, Raymond E. Cox, retired diplomat, and its first woman vice-president, Mrs. Hans A. Klagsbrunn. Mr. Cox succeeds Edward R. Finkenstaedt, the latter ending a five-year tenure.

Howard Mitchell, young American cellist and conductor who succeeded Kindler at the National Symphony's helm this spring, has rearranged the orchestra to bring the second violins to the fore on the model of Toscanini, instead of having the celli out front, on the conductor's right.

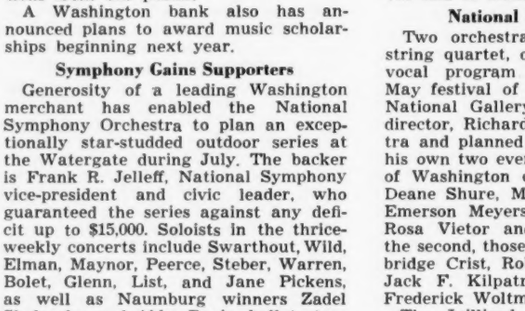
Ex-National Symphony Conductor Hans Kindler, returned from a dozen concerts on the Continent, announced plans for a society to sponsor American-European artist exchanges. UNESCO has approved the scheme, Kindler said, and promised details would be revealed later. He related that he was given a "wonderful" reception at the Prague festival and in Budapest.

National Gallery Festival

Two orchestral programs, one by a string quartet, one piano recital and a vocal program comprised the annual May festival of American music at the National Gallery. The gallery's music director, Richard Bales, led the orchestra and planned the series. The first of his own two events featured new works of Washington composers, including R. Deane Shure, Mary Howe, Eric Bovet, Emerson Meyers, La Salle Spier, Alba Rosa Vietor and Dorothy Emery. On the second, those represented were Bainbridge Crist, Robert Ward, Ray Green, Jack F. Kilpatrick, Radames Guadali, Frederick Woltmann and Bales himself.

The Juilliard Quartet offered Schuman's third, Piston's first and Harold Shapero's first in that form, with the last receiving its local premiere.

Margaret Tolson, pianist, played works by Virgil Thomson, Carl Ruggles, Ross Lee Finney, Louise Talma, Anthony Donato, Green, and Griffes. For the vocal program, Frances Lehnerts, mezzo-soprano, presented music by Foster, Chadwick, MacDowell, Gershwin and others, David Garvey accompanying. The entire series was received with enthusiasm and proved generally rewarding.



IN TWO EVENINGS OF OPERA . . . Fanny Cleve (center) with a group of her pupils, l. to r., Malvina Dell'Oste, Gladys Meyers, Loretta Tieber, Florence Chaiter, Beverley Andrews, Helen Maggia, Laura Allen and Jessie Meyers. (Photo by Feld-Sharek Studios.)

Fanny Cleve Presents American Opera Youth

Fanny Cleve presented her American Opera Youth at the Master Institute this spring in two Evenings of Opera. These programs differ from the usual student recital in that Miss Cleve evaluates their success not by the pupil's impressiveness as a performer, but by what he has gained from his experience of performing. The function of the audience is to provide that experience.

Excerpts were given from Carmen, Butterfly and Rosenkavalier in costume; concert performances included Mozart, Bellini and Handel arias, and Italian, French and German songs. Participants were Laura Allen, Loretta Tieber, Jack Jaffe, Malvina Del'Oste, Gladys Meyers, Helen Maggia, Florence Chaiter, Jessie Meyers, Beverley Andrews. A high standard of vocalism and acting prevailed. The scene from Rosenkavalier brought Miss Cleve as the Marschallin, a character which displayed to fine effect her artistry and mastery of the operatic medium. Accompanying at the piano for both evenings were Aiko Tashiro and Ernest Oster, with Shulamit T. Silber, violinist. Mary Anne Martin, daughter of Thomas Martin, conductor at New York City Center, mimed Cio-Cio-San's child in Madame Butterfly sequence. B. G.

National Symphony Lists Plans

WASHINGTON, D. C. — The National Symphony Orchestra will have a 24-week season for 1949-50. In Washington the orchestra will give 20 concerts in Constitution Hall on Wednesday evenings, and six on Sunday afternoons. In addition, a series of Students' Concerts is scheduled annually in the schools of the District of Columbia, and special performances with the Ballet Russe de Monte Carlo. Nine concerts will be presented in Baltimore at the Lyric Theater (18th season). In addition, many appearances are scheduled for other nearby cities and towns, and a substantial number of tour dates.

Among soloists for the season will be Yehudi Menuhin, Jan Tomasow, Isaac Stern, Ruggiero Ricci, Myra Hess, Oscar Levant, Earl Wild, Rudolf Firkusny, Benno Moiseiwitsch, Jacques Abram, Byron Janis, Claudio Arrau, Leonard Shure, Margaret Truman, Leonard Warren, Rose Bampton, George Ricci and John Martin. Howard Mitchell is the new conductor of the orchestra. Guest conductors will be Sir Thomas Beecham, George Szell, Ernest Ansermet, Paul Callaway and Dimitri Mitropoulos.

NEW ROTARY OFFICIAL . . . William MacPhail, founder and head of MacPhail College of Music, was elected president of the Rotary Club of Minneapolis last month. For the first meeting under his administration on July 1 the speaker will be Dr. Ralph Bunche, United Nations mediator of the Palestine dispute. Mr. MacPhail is conductor of the Apollo Club. (Photo by Frederic Rowe.)

N. Y. Philharmonic to Give Two Series for Young People

The Young People's Concerts Committee of the New York Philharmonic-Symphony Society announces two series of Young People's Concerts in 1949-50. The regular Carnegie Hall series, now in its 27th season, and planned specifically for children between nine and fifteen, will again consist of five concerts. As in the past, prizes will be awarded to the children submitting the best notebooks based on the various programs during the year. The elementary series, designed for children under nine, has been expanded to three concerts this year, two to take place in Town Hall, the third in Carnegie Hall. The opening concert of the series for older children will be conducted by Leopold Stokowski, the remaining four by Igor Buketoff, musical director of the Fort Wayne Philharmonic. Mr. Buketoff made his New York Philharmonic debut last season at one of the Carnegie Hall Young People's concerts. There will be three conductors for the elementary series, Mr. Buketoff, Dean Dixon (making his Young People's Concerts debut) and a third to be announced.

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PASSED AWAY

ADELE MARGULIES, 87, formerly a well-known concert pianist, died on June 4 at her home in New York. Born in Vienna, she began her studies at five, and becoming a pupil of Door and Graedener, captured first prize in three successive years at the Vienna Conservatory. At 18 Miss Margulies came to New York, made her recital debut here in 1881, and her American bow as soloist with an orchestra under Theodore Thomas in 1883, appearing in his concerts in New York and Philadelphia, and with the Boston Symphony under Henschel, Gericke and Van der Stucken. She played MacDowell's First Piano Concerto in its American premiere under the last-named conductor, also introducing works of other composers, With Victor Herbert, then a cellist, and Leopold Lichtenberg, violinist, she formed the Margulies Trio in 1890. Two years later it disbanded, but was reformed in 1904 with Leo Schulz as cellist for 15 years, he being then succeeded by Alwin Schroeder. Miss Margulies, who headed the piano department of the old National Conservatory of Music in New York for more than 20 years, became an American citizen in 1915. She lived in Houston, Tex., as a piano teacher from 1931 to 1936. In the latter year she went back to Vienna and remained there until it was taken over by the Nazis in 1938, after which she taught again in New York and Philadelphia.

MICHAEL DE PACE, 49, personal representative for operatic artists, died on June 8 at his home in Flushing, N. Y., of a heart ailment. Mr. De Pace was born in North Adams, Mass., and after leaving school entered the Internal Revenue Service, continuing in Government employ until 1928, also being associated for a time with a brokerage. He then entered the music managerial business, first with Fritz Henkel and in 1933 opening his own agency in Radio City. He had served as artistic director of the Dayton, O., Opera Company; casting director for the Pittsburgh Opera; associate director of the Trenton, N. J., Opera, and as producer for performances of the Detroit Opera. He was personal representative at various times for many prominent artists. A great lover of opera, Mr. De Pace during the season was a nightly habitue of the Metropolitan.

MARIA CEBOTARI, 38, soprano, one of the leading artists of the Vienna State Opera, died in that city on June 9 after an illness of several weeks. She was born in Kischineff, Besserabia, and studied at the Berlin Hochschule under Daniel. Beginning in 1930 she sang at the Dresden State Opera, and the title of Saxonian Chamber Singer was conferred upon her. After 1934 she was also heard at the Berlin State Opera, but in recent years had become a prominent artist in Vienna, especially known for her Mozart interpretations.

RAY CRITTENDEN, 57, voice teacher and choral conductor, died at his Los Angeles home on June 5 of a heart ailment. Born in Walnut Grove, Ill., and a graduate of Drake University, he came to the West Coast in 1912 to direct the First Christian Church choir, and had led choirs in Glendale, Pomona, Long Beach and Midwestern cities. Dr. Crittenden was musical director for 12 years at Chapman College, and headed the music department at Phillips University, Enid, Okla., for three years.

LOUISE ROBYN, 71, teacher of piano at the American Conservatory in Chicago for some forty years, passed away in a hospital in that city on June 10. Miss Robyn was the author of several piano textbooks that are widely used in the schools and by private teachers.

FRANCES PIERCE ROLLINS, teacher of piano, died on May 19 in West Roxbury, Mass.

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LOS ANGELES

Chamber Music Dominates As Season Draws to Close

By C. SHARPLESS HICKMAN

IN surveying the 1948-49 musical season in Los Angeles, the two most dominant factors were the attention given contemporary composers, and the amazing increase in the number of chamber music concerts presented under a wide variety of auspices.

It has been impossible to mention other than in passing many such programs. Evenings on the Roof, for instance, gave 16 during its regular season, preceded by four baroque music concerts, and is now adding four—24 events in all. The County Museum has ended its third series of nine or ten chamber music programs since last summer, and is giving two or three "bonus" programs to use up the amount left in its budget for the current fiscal year. The KFWB Contemporary Chamber Music Broadcasts has presented more than 30 Sunday afternoon half-hour programs.

Besides, there have been the frequent Modern Institute of Art composers lecture-concerts; the programs given at Los Angeles City College; the many faculty and student recitals at the University of Southern California; the concerts presented by the University Friends of Music at U.C.L.A., and the noontime student series there, many shorter series, such as those by the Hollywood String Quartet and the Alma Trio; the start of a series at California Institute of Technology; and, on a chamber orchestra scale, the three programs by the new Los Angeles Symphony. The long-established Coleman Concerts in Pasadena, and the enterprising Music Guild of Los Angeles—both of which include outstanding recitals as well as chamber music on their programs—have also to be included in this category, as do the alternating evenings of chamber music and recitals by young resident artists at Eugenie Leontovich' The Stage theatre. In this cursory summary we apologize for any inadvertent omissions.

Broadcast Chamber Series

Of the calibre of local performers of such programs, the nation had a chance to judge through the nationally-broadcast ABC contemporary chamber music series of six programs which originated here this spring, paid for from the recording royalties allotted to Los Angeles' Local 47 of the AFM. This series, described as unique by Samuel Rosenbaum, the new independent trustee of the newly-established Music Performance Trust Fund, will undoubtedly be continued next year when the money for such free-music performances from recording royalties is distributed through his office. Such was his indication in response to questioning at a local press conference, when he highly praised the use of the money in this area. In addition to these ABC broadcasts, Local 47 spent $20,000 to pay for 45% of the cost of free concerts by three bands in Los Angeles city parks during the spring, summer and early fall months; some $30,000 to pay for hospital concerts by small and large groups, principally in veterans installations; and the balance for partial support of the County Museum's free chamber music programs, and for ensembles for patriotic and civic occasions.

Mozart's Figaro Repeated

Outstanding recent concert events were the two programs presented in U.C.L.A.'s Royce Hall by the Los Angeles Orchestral Society, founded three years ago by Franz Waxman to present special spring music festival programs here. On the first of these Los Angeles had another chance to see and hear the delightful production of Mozart's Marriage of Figaro which Dr. Richard Lert conducted five times in March under County auspices for the Guild Opera Company, with Olive Mae Beach, Robert Brink, Jean Fenn, Ferdinand Hilt, Ralph Isbell, Chris Ortiz, Phyllis Olstad, Inez Halloran, Cleone Duncan and Donald Bowers in the major roles. Again it struck observers as an indication of how much more worth-while it is to sponsor first-rate productions by outstanding local talent, than to subsist for opera upon visiting talent.

Stravinsky Conducts Soldier's History

The second program featured Stravinsky's The History of a Soldier, led by the composer himself, directed by Henry Schnitzler, cleverly set by Harry Horner, and played superbly by the same ensemble which did so fine a job at the Ojai Festival last year. Stravinsky's conducting proved far more lyric in mood and much less rhythmically accented than did Edward Rebner's on that occasion. Though it may be more what the composer intended, it seemed less exciting to this reviewer, and did not serve to "carry" this musical morality play in the absence of a cast in which only Edouard Franz, as narrator, was particularly distinguished. Nevertheless, the work is a superb creation, moulded with unerring insight to the poetry of Ramuz. This marks its fifth or sixth performance (two in the stage version) in Southern California in the past year —and to judge from the virtually sell-out house, it is immensely popular.

Hurok Presents Cabalgata

That indefatigable entrepreneur Sol Hurok introduced his newest dance importation to American audiences by presenting the Spanish dance revue, Cabalgata, in Los Angeles. Staged, costumed and choreographed by Daniel Cordoba, Cabalgata proved to be a larger, and in a sense a truer, panorama of Spanish dance styles than most offered by soloists or smaller groups specializing in one or a few styles, such as the flamenican or Sevillan. The revue proved to have no dominating stars in the tradition of La Argentina or Escudero, but many of its large cast revealed consummate ability, personality and sense of theatre.

Cordoba has played down the usually over-emphasized dramaturgy of some Spanish dance adaptations, and the result has been twofold. There were "dead" spots to be eliminated before the show tours next year, and climaxes prepared so subtly that it is only at their conclusion one realizes the excitement which has been engendered. Typical is the finale, staged in almost all-white costumes, in which the dancing, slow, graceful, even casual, gradually works up into an electrifying spectacle of constant motion by scores of dancers. The sets by Luis Marquez, and particularly Ramon Bastida's direction of the orchestra in a wide range of folk and classical airs, merited praise.

Red Rocks Plans 3rd Festival

The third annual Red Rocks Music Festival will be presented in the Red Rocks Theatre 18 miles west of Denver, Colo., during July and early August. The festival will feature the Denver Symphony Orchestra, Saul Caston, musical director and conductor, and soloists.

PRESENTS PUPILS . . .

Ralph Thomas, voice teacher of Hollywood, arranged two students' recitals (juvenile and adult) on June 24 and July 1 in the large Memorial Auditorium—the 202nd and 203rd such events given by this teacher. In the juvenile recital were Lois Butler, who appeared in "Mickey," Janet Walker, Tommy Lee, Bonnie Forbes, Patty King, John and David Burnett, Bonnie Salak, Jeanne McLaren, Dickey Dillon, Blanche Kazak, Frank Davis, Sandra McMillan, Lynne Greenhill, Shurlee Jeanne, Sheila Van Deventer, Irene Miller, Beverly Simmons, Jean Durham, Florence and Arlene Albano, Joanie Sheehan, Patricia Greve and Georgiana Brock.

Kontorowicz Now in U. S.

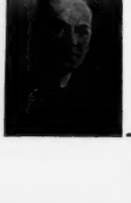
Alexander Kontorowicz, violinist, who recently was heard in Town Hall, comes to this country with a background of concert appearances in European capitals and the East. For many years he was concert violinist to King Farouk of Egypt and for Haile Selassie, Emperor of Ethiopia. He has played before the Shah of Persia; Ignace Paderewski when he was President of Poland; President Lebrun of France; and the late Chancellor Dollfuss of Austria. Mr. Kontorowicz studied his instrument in Russia, where his teachers included Krueger and Auer, and in Berlin under Carl Flesch. In America he has opened his own studio in Philadelphia.

George Garratt Named Dean Of School of American Music

George Garratt, young American composer, has been appointed dean of the School of American Music. Mr. Garratt has been a member of the theory department there for the past year. The policy of the school is to integrate American and other contemporary music into a curriculum which gives the student working knowledge of the classical and later periods as a foundation. In addition, a Composer's Laboratory is being developed. Works produced there are given public performance, with the proceeds of these concerts used toward scholarships.

Kurtz in South America

Edmund Kurtz, cellist, will give 20 concerts in Argentina, Brazil and Uruguay during August and September. From South America he will go to Europe to give four months of concerts in Belgium, England, Holland, Italy and the Scandinavian countries.



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By MRS. FRANCIS H. REDEWILL

San Francisco

LOCAL operatic enterprise was again demonstrated in Stanford University's production of Weinberger's Schwanda, given four performances at Stanford's Memorial Hall, then a San Francisco premiere at the Opera House. Herbert Jan Popper, conductor, a native of Czechoslovakia, chose the Czech folk piece as this year's offering of the music and drama departments. The venture again proved the excellence of much operatic talent in the Bay Area. While not as pretentious a production as last year's Peter Grimes, Schwanda had a fine cast, good stage direction by F. Cowles Strickland, equally meritorious dance direction by Miriam Lidster, settings and costumes by Wendell Cole and Virginia Opsvig. Joel Carter sang Schwanda effectively, Beta Popper the Queen, and Kalem Kermoyal the Devil. Martina Zubira as Dorotka, wife of Schwanda, proved a "find" because of her acting ability and warm colorful voice.

13th Bach Festival Held

The 13th Annual Bach Festival had a new setting this year, the opening concert taking place at the Museum of Art on June 7, with a program of cantatas, chorales and choruses by the Bach Cantata Singers and the Bach Choir. Waldemar Jacobsen was conductor of the latter; Frank Pursell, bass, Emily Bates and Frederic Errett, accompanists, assisted. The closing concert, June 11 in the Veterans' Auditorium, presented the great B Minor Mass with the added assistance of the Sacramento Bach Choir and soloists Virginia Blair, Margaret Burns and Leonard Martin. On this occasion a Festival Orchestra, recruited from the ranks of the San Francisco Symphony, accompanied the singers. Especially good trumpet playing was that of Charles Bubb, Jr.

While the Festival as a whole left much to be desired in musical perfection, Conductor Jacobsen performs his task with great zest and sincerity. The organ recital of June 9 was held at Calvary Church, Harold Mueller, F.A.G.O., being at the console.

Milhaud Sacred Service Premiered

The world premiere of a Sacred Service by Darius Milhaud took place at Temple Emanu-El, the composer conducting the orchestra of San Francisco Symphony members, assisted by Cantor Reuben R. Rinder, recitant; Edgar Jones, baritone; and the University of California Chorus (Edward Lawton, director). This work, while not as varied in inspiration as the Te Deum of the Milhaud Third Symphony, has profound dignity, simplicity and fluent melody, with occasional Orientalisms that add color to the whole. The composition was commissioned by a prominent San Franciscan and will undoubtedly find its way into the choral repertoire, although the complexity of the score may retard its use in many sacred Hebrew services.

The San Francisco Chamber Music Society gave four Chopin Memorial Concerts at the California Club. Some unusual and rare literature was unearthed for these occasions; the series included the Duo Concertante for cello and piano; Introduction and Polonaise Brillante for cello and piano; Songs from op. 74; and a Trio for violin, cello and piano. Artists performing were Margaret Burns, Stephanie Shehatovich, Max Hughes, George Rogovoy, Raul Paniagua and Wendell Otey.

The Juilliard String Quartet proved a highly distinguished group of young players at an invitational concert in the Red Room of the Fairmont Hotel. Opening and closing numbers were Mozart's "Hunt" Quartet and Beethoven's op. 59, No. 2. In the Sixth Quartet of Bela Bartok the ensemble proved thrilling in an intensely dramatic and original interpretation.

Bartok was again heard the following night at the Museum of Art by way of a rarely-played Sonata for Two Pianos and Percussion, given an effective reading by Bernhard Abramowitsch and Leonard Rosenman, pianists; and percussionists Peggy Cunningham, David Cooper and Charles Harlan. The Composers' Forum closed the evening with works by members: Edward Cone's Sonata No. 2, for violin and piano; Leonard Rosenman's Piano Sonata; and Two Dances by George Barati.

Randolph Hokanson, pianist, completed a series of lecture-recitals at the Music and Arts Institute with a Debussy-Ravel-Griffes list and a Szymanowski-Prokofieff-Paul Bowles program. Verna Osborne, soprano, assisted by Merrill Jordan, flutist, and Lev Shorr, pianist, gave an evening recital at the Academy of Music. City College pleased large audiences on four nights with Flossita Badger's presentation of Herbert's Naughty Marietta, another demonstration of the Opera Workshop program.

At the Oakland Auditorium, the Young People's Symphony, led by Jessica Marcelli, played Beethoven's Fifth Symphony, and presented Bonnie Bell, 13-year-old cellist from the Margaret Rowell studios, as soloist.

The University of California Symphony Orchestra, Joaquin Nin-Culmell, guest conductor, gave an excellent concert in Wheeler Hall, featuring a Quintet for Woodwinds (first performance) by Jerome Rosen; Falla's El Amor Brujo complete, with Elsa Antonio as contralto soloist; and a Symphony in C Major of Haydn.

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Lawrence to Lead Phoenix Symphony

PHOENIX, ARIZ.—The Phoenix Symphony Orchestra has appointed Robert Lawrence, of New York, as its conductor. He succeeds John Barnett, associate conductor of the Los Angeles Philharmonic, who resigned last April. A graduate of Columbia University and the Juilliard Graduate School of Music, Mr. Lawrence, who is 38, served as associate music critic of the New York Herald Tribune from 1939 to 1943. During the war he conducted opera and symphonic concerts in Europe, and since then has been a guest conductor at the Montreal Opera Festival, the Chicago Civic Opera, with the New York Philharmonic-Symphony at the Stadium, and with radio symphony orchestras on ABC and CBS. He has written books on music for children, and has appeared on the Metropolitan Opera intermission broadcasts for several years.

Redlands, Cal., Community Series

The Redlands (Calif.) Community Music Association will celebrate its 26th year by presenting 20 concerts, the first on June 24 which will be a presentation of Ernest Carter's opera story of Southern California, The Blonde Donna. James K. Guthrie will conduct, Marcella Craft will be stage director, and the leading roles will be sung by Jane McGowan Guthrie and John Raitt.

OPENING PORTLAND'S MUSIC WEEK . . . Boris Sirpo, conductor, and the Lewis and Clark College Symphony Orchestra participated in the program of the annual spring concert by the college at the Civic Auditorium in the Oregon city, which launched Music Week there. (Photo by Al Monner.)

I.S.C.M. FESTIVAL

(*Continued from page* 5)

Three Pieces for Ondes Martinot, voice, and percussion by Yvette Grimaud, works uninspiredly written for instruments of great tonal possibilities and badly performed without the vocal and percussion part at that. Yet this was the only work conforming with the declared program of the I.S.C.M. "to encourage especially those tendencies which are experimental and difficult of approach."

New Ideals Sought

The many-colored survey of the world's music at Palermo did not yield very striking results, it is true, but the meetings of the delegates provided much food for thought. The clash between the ideals of a music "for anyone and everyone" and the demands for "artistic freedom" was evident in the debates between the Eastern European delegates and the musicians of the West, while political constellations proper came to the fore in the discussions centering around UNESCO's musical activities and the choice of places for the coming festivals.

A serious gap in the meetings was the absence of Russia, dictated by Soviet hostility towards the aims and ideals of the I.S.C.M., and the non-participation of the U.S. Section whose demands for re-organization had not been met by the London Central Office. Another reason for dissatisfaction was the choice of compositions from only fourteen countries out of the thirty-four represented in the Society: the survey of the world's music was necessarily inconclusive. (And let it be said that the quality of much of the music was so low that many compositions could have been dispensed with in favor of other sections!) A quarter of the works given was French, and I doubt whether Paris commands the field of contemporary music to this extent today.

It should be noted that the generosity of the Sicilian hosts made the Festival one of the most memorable experiences of an international music visitor. It is good to know that Sicily herself enjoyed the Festival, for the authorities announced that they plan a Festival of Mediterranean Drama. Art, Music, and Folklore to take place every second year, with the participation of all countries bordering the Mediterranean.

Hollywood Bowl Gives 28th Season Plans

Hollywood

Returning to its traditional habit of engaging guest-conductors for its annual summer series, Hollywood Bowl has announced the major features of its 28th season, again under the general administrative direction of Dr. Karl Wecker. The Los Angeles Philharmonic Orchestra, augmented in size, will play the programs. The 1949 season will consist of eight weeks of three programs each, on Tuesday, Thursday and Saturday evenings. There will be no Sunday broadcast concerts this summer.

Conductors engaged include Serge Koussevitzky, making his Bowl debut; Artur Rodzinski, William Steinberg, Izler Solomon, Erich Leinsdorf, Werner Janssen, Franz Waxman, Constantin Bakaleinikoff, Johnny Green and David Rose.

The major features and soloists for each evening, and the conductors, are as follows:

July 12, Rodzinski conducting, with Menuhin playing the Brahms Violin Concerto; July 14, Rodzinski, and Marina Koshetz, soprano; July 16, Gershwin Night, David Rose conducting; July 19, Werner Janssen conducting excerpts from Wozzeck, with Charlotte Boerner, soprano; July 21, Franz Waxman conducting Honegger's Joan at the Stake, with Vera Zorina and the Roger Wagner Chorale; July 23, San Francisco Ballet; July 26, Leinsdorf conducting, Oscar Levant soloist; July 28, Leinsdorf conducting choral and orchestral excerpts from "Midsummer Night's Dream" music; July 30, a popular "Western Night"; Aug. 2, Steinberg conducting, with Horowitz playing the Tchaikovsky B flat minor Piano Concerto; Aug. 4, Steinberg conducting, and Zahava Edelsack, Hollywood Bowl Auditions winner, playing Ravel Piano Concerto; Aug. 6, "Rodgers and Hammerstein Night," conducted by Johnny Green, with Robert Merrill, Marina Koshetz and Robert Rounseville, soloists; Aug. 9, Steinberg conducting symphony program; Aug. 11, Steinberg conducting, Saundra Berkova, violin soloist; Aug. 12 and 13, "La Traviata," Leinsdorf conducting, with Nadine Conner in title role; Aug. 16, Izler Solomon conducting symphony program; Aug. 18, "Viennese Night," with Polyna Stoska, Dorothy Sarnoff, Brian Sullivan, and Norman Atkins, with Solomon directing; Aug. 23, Solomon conducting program with Jussi and Anna Lisa Bjoerling as soloists; Aug. 25, National Association of Negro Musicians program, led by Solomon, with Ellabelle Davis and Lena Horne as soloists; Aug. 27, Barbara Ann Scott, ice-skater, and Constantin Bakaleinikoff, conductor; Aug. 30, Steinberg conducting, with Heifetz playing Tchaikovsky Violin Concerto; Sept. 2 (Friday), Koussevitzky conducting symphony program; and Sept. 3, Koussevitzky directing program with Artur Rubinstein, piano soloist.

Numerous improvements have been made in the Bowl property in preparation for the new season, including removing the food concessions further from the amphitheatre, and providing additional parking space for 1,000 cars.

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MUSICAL JOTTINGS . . .

A controversy as to whether **Chopin** was born Feb. 22, 1810, according to his birth certificate, or March 1, as the composer allegedly said in a letter, was raised in a Cracow publication, but the Polish Chopin Year Committee, "reluctant to stir up confusion," preferred to adhere to the official data and accepted Feb. 22 as correct.

Centenaries of operatic works recently celebrated were those of **Meyerbeer's** Le Prophète on April 16, 1849 (Paris Opéra) and **Nicolai's** Merry Wives of Windsor on March 9, first heard at the Berlin Opera, of which the composer was director (he died of apoplexy two months after the successful premiere). . . . **Daniza Ilitsch**, former "Met" soprano, who had been singing at the **Vienna State Opera** in Aida and other works and visiting her family in that city, will return to New York at the end of the season there. . . . **Gottfried Einem,** whose opera Danton's Death was done at Salzburg last summer, is at work on a new stage opus based on a Kafka theme. . . .

The Honors List of **King George VI** included one musical title—**Sir John Barbirolli,** for the former New York Philharmonic conductor, and present musical director of the Hallé Orchestra of Manchester. . . .

As creators of artistic amity between Britain and the U. S., two recent achievements were "tops"—the London visits of the inimitable American comedian **Danny Kaye,** and (though not in same category) of **Eugene Ormandy** and the members of the **Philadelphia Orchestra.** The latter, after the Albert Hall Empire Day concert attended by **Queen Elizabeth,** were guests at a reception given by **American Ambassador** and **Mrs. Lewis Douglas.** Each member was presented to Her Majesty, who shook hands with him or her in turn. . . .

The arrival was recently announced of a new Steinway concert grand piano presented to the **Israel Philharmonic Orchestra** by friends of **Julius Katchen,** pianist, who in a recent visit to that country promised to secure it for the organization. . . . **Martial Singher,** French baritone of the "Met," has become an American citizen. . . . **Paola Novikova,** voice teacher, too. . . . Conductor **Paul Lavalle** of Cities Service NBC "Band of America," has been named an honorary member of the Pennsylvania State Music Association for his work in the recent all-state high school music festival. . . . Among new artists rumored to be joining the "Met" Opera in the coming season are **Carl Ebert,** stage director; **Elisabeth Schwarzkopf**, soprano; **Anton Dermota,** tenor; **Paul Schoeffler,** bass-baritone, and **Ludwig Weber,** bass, all the singers leading members of the Vienna State Opera. . . .

Norman Dello Joio received the N. Y. Critics' Circle award for 1949 in the orchestral division for his Variations. Chaconne and Finale. . . .

Milhaud recently wrote two string quartets (his Nos. 14 and 15) that may be played simultaneously to form an octet. . . .Down in the Valley, folk opera for school use, by **Kurt Weill,** has been produced in about 75 cities since its Indiana Univ. premiere last summer. . . .

Victor Borge, pianist, was injured in an automobile collision with another car at San Bernardino, Cal., and fractured three ribs. . . . Enterprising **S. Hurok** has plans to bring the **Vienna State Opera Company** to the U. S. in 1950-1, he announced before flying to Europe recently; he also will present the **Sadler's Wells Ballet** here at the "Met" next October, and arrange European tours for **Blanche Thebom, Jan Peerce** and **Lawrence Winters.** . . .

Austria is honoring **Johann Strauss,** the Waltz King, by issuing a special postage stamp to mark the 50th anniversary of his death. . . . An orchestra has been formed in Munich by DPs and called the **International Symphony.** . . . The **Kansas City Philharmonic,** led by **Hans Schwieger,** will have six husband-and-wife teams among its players next season. . . . **Carnegie Recital Hall** has been air-conditioned. . . . **Aurora Mauro-Cottone,** pianist, and **Ugo De Caro,** tenor, were married in St. Patrick's Cathedral recently; they left for Europe on May 31, where the former will tour Italy and Switzerland and Mr. De Caro appear in opera in Italy. . . .

BACKSTAGE AT FORT WAYNE, IND. Igor Buketoff, musical director of the Fort Wayne Philharmonic, chats with several musicians who came to hear him conduct American premiere of Honegger's La Danse des Morts. L. to r., standing: Mr. Buketoff, Mrs. Buketoff, Eugene List, Joseph Battista; seated, Mrs. Battista and Carroll Glenn. On June 7 Mr. Buketoff was given the honorary degree of Doctor of Music by Los Angeles Conservatory of Music in Los Angeles.

Richard Strauss, 85, on June 11, has written four new songs for soprano and orchestra which will have a premiere in Europe next season. On his birthday, a formal celebration was held in the town of Garmisch, Bavaria, where the composer was visiting his son's family, and **Minister President Ehard** of Bavaria and other officials paid tribute; Munich University conferred an honorary doctorate. . . .

A newly-formed Committee of Theatrical Producers in N. Y. has launched a concerted drive to wipe out ticket "scalping." . . . A new musical play, The Golden Apple, planned for Broadway soon, is based on the Odyssey and Iliad, with lyrics by **John Latouche** and music by **Jerome Moross.** . . . **Aaron Copland** recently left for a two months' visit to Europe during which he will speak on American music at the Univ. of Birmingham, at Cambridge and over the BBC, hear his Third Symphony conducted by **Boult,** and in Paris will lecture at the Cercle Interallié and over Radio Paris-Inter. . . . **Jean Tennyson,** National Chairman of Artist Programs for Hospitalized Veterans, announced that with the co-operation of the **Metropolitan Opera,** 20 concerts were given by artists of that company in as many veterans' hospitals during its recent tour. . . .

Claudio Arrau is to tour South Africa this summer. . . . **Giovanni Martinelli** sailed for Italy with plans to sing at Genoa and the Florentine May, also to introduce at La Scala **June Natelson,** lyric soprano from this country. . . . **Ernst Krenek** has been named chairman of the theory and composition department at Chicago Musical College, beginning in the fall. . . . **Elie Siegmeister** is to be a special lecturer in music at Hofstra College, Hempstead, L. I. . . . **Lotte Lehmann** joins the ranks of Doctors of Music, that honorary degree having been conferred on the soprano by the University of Portland. . . . Fifty-nine members of the Concordia Choir of Moorhead, Minn., sailed to give 30 concerts in Norway under **Paul J. Christiansen,** its musical director. . . . **Walter Goehr** has resigned his post as conductor of the London BBC Theatre Orchestra, which will be reorganized. . . .

Alfredo Salmaggi, impresario, was awarded an honorary certificate for achievement in the field of grand opera by the Italian Historical Society of America. . . . **Kenneth Schon,** "Met" baritone, received a hurry call from Covent Garden to come to London and sing in the Wagner cycle there; the same week he flew across, sang Wotan and The Wanderer after piano rehearsals, and returned to N. Y. in 7 days. . . .

Washington's newest orchestra is the U. S. Dept. of Agriculture Symphony, of 90 men and women players, introduced on June 3 under the baton of **Dr. Frederick Fall,** Viennese conductor, who during the war served in the OSS overseas and was director of musical activities for the U.S. Armed forces in the Austrian Occupied Zone. . . .

Will of the late **Emilio De Gogorza** asked that his wife, **Mme. Emma Eames,** relinquish her widow's portion in view of the fact that they had lived "in amicable separation" for some years; the late baritone willed his property to **Leslie Frick,** singer. . . . Third International Eisteddfod in Wales took place at Llangollen, June 14 to 19. U. S. team entering the event was the Ouachita Parish High School Choir of Monroe, La., 9 boys and 8 girls who also gave two concerts of American music while in Europe. . . . The Westchester Conservatory, of which **Mikhail Sheyne** is director, received gift of $5,000 from the Henry L. and Grace Doherty Foundation, through the interest of **Mrs. Helen L. Wessel** of Chile. . . .

Among those who appeared in the annual Parade of Stars at the fifth Philadelphia Music Festival, June 10, were **Sigmund Romberg** conducting the Festival Orchestra, **Fred Waring** and his Pennsylvanians, **Dorothy Kirsten, Alec Templeton, Louis Armstrong** and his concert group, and **Jeanne Mitchell,** violinist. . . .

In connection with recent Moscow dispatches reporting that **Paul Robeson** had substituted a line of his own for one in the original lyric of Ol' Man River, **Oscar Hammerstein 2nd,** author of the book and lyrics of Show Boat, which includes the famous song, said: "I suggest that Paul write his own songs and leave mine alone." . . .

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Ouanga, Opera by White, Premiered in South Bend

SOUTH BEND, IND.—The Burleigh Music Society of South Bend, which has presented an opera annually for the last eight years, on June 10 and 11 gave the world premiere of Ouanga, a work based on Haitian history, with a score by Clarence Cameron White. The libretto is by John Frederick Matheus. The exacting score was well sung in the main by a cast which had been trained carefully by the composer. The production in the Central High School Auditorium was conducted by Zigmont G. Gaska.

Interestingly, the story is based on the career of Jean Jacques Dessaline, the Haitian adventurer who became Emperor, which also furnished the subject of an opera by William Grant Still recently given by the New York City Opera. Ouanga is a voodoo charm which represents the ancient order to which Toussaint l'Ouverture had warned his followers to be true.

The three acts of Mr. White's opera relate the rise to power of Dessalines, his act of cruelty in condemning to death Mougali, a voodoo priestess, and of the vengeance of the Papaloi and the latter's followers. This results in his being slain by soldiers, and mourned over by his faithful sweetheart Defilee, whom he has deserted for Claire, a daughter of the elite.

Clarence Cameron White is well known for his previous compositions in many fields, a graduate of Oberlin, who studied with Coleridge-Taylor. The Julius Rosenwald Foundation awarded a special fellowship to enable Mr. White to study for two years with Raoul Laparra in Paris. His work is brilliantly orchestrated.

This is said to be the first opera by a Negro composer performed wholly by a cast of artists of this race. Both the composer and librettist went to Haiti to study the customs there before writing the work which uses some folk material and contains colorful voodoo dances. The libretto is developed with considerable dramatic power and contains a number of telling scenes for the chief singers and the chorus. The composer has written entr'acte music between the second and third acts which employs the Haitian merengue, a folk dance. The finale of the work is particularly effective, with the lament of Defilee, the sound of drums throbbing in the mountains and in the distance the African chant, "Ouanga."

Excellent Vocal Work

Some excellent vocal work was contributed by the chief artists. The singers in alternating casts included: Dessalines, Fritz Vincent, Oscar Robinson; Defilee, Carmen Malebranch, Elizabeth Hesiben; Mougali, Ruth Reese, Lorene Richardson; Le Bossal, Earl Thompson, Orby Chambers; Licite, Ollie Mae Grayson, Alice Coldman; Michel, Lemmyon G. Amoureux, Roland Dickinson, Grady Thompson; Papaloi, George Toodle; Pere Corneille, J. W. Skinner; Claire, Mildred Williams. There was a large chorus of Haitian peasants, and a group of Katherine Flowers dancers. The choreography was by Katherine Flowers of Chicago; Vernon Duncan, and Maude Rose Brockevelt, James Lewis Casaday staged the colorful work.

Josephine M. Curtis, musical director of the Burleigh Music Society, trained the excellent chorus. The settings and costumes were elaborate.

MARJORIE HITCH sang Marguerite in Faust with the Opera Guild of Detroit under the direction of Ida Kitchening Cordes on June 3. Miss Hitch is an artist-pupil of Evangeline Lehman.

Eva Marschall, pianist, teacher and accompanist, director of Marschall Music Studio, has taught piano and preparatory harmony at School of Music of DePaul University, at Chicago College of Music, in private schools in Chicago and New York and at Heckscher Foundation. She has studied with Prof. Von Brocken, Louis Victor Saar and Sergei Tarnowsky. She is now coaching operatic repertoire with Giovanni Martinelli.

Mrs. Witherspoon in New Post

Aaron Katz, president of Official Films, Inc., announces that Blanche Witherspoon has been appointed to the post of Educational Consultant to Official Films. Mrs. Witherspoon will advise on the staffing, organization, and activities of Official Films' Education and Music Division, located at the home office in New York City. Her work will include incorporating Official Films' large catalog of opera and concert films, and other musical and educational features, into the teaching and recreational programs of schools and institutions throughout this country and abroad. She will also advise on new productions for these outlets. Mrs. Witherspoon, director of the Metropolitan Opera Guild, is also a member of the National Committee of Opera in Music Education of the Music Educators' National Conference.

N. J. Bell Choral Society Heard

Presenting its third concert since its inception last season, the New Jersey Bell Choral Society won new laurels in the May 17 performance in Newark. Under the direction of Frank S. Sherer, the group numbering slightly over 100, offered a program listing Beethoven's The Glory of God in Nature, the Gloria from Mozart's 12th Mass, Victor Herbert and Friml operetta numbers, among a lengthy list. Excellent body of tone, good balance and a delightful sense of humor and rhythmic patterns in the folk items distinguished the work of this newcomer to the choral groups. Sylvanus Jenkins was accompanist at the piano and organ assisted by Lilian Clark. Using her splendid, long-ranged voice effectively, guest soloist Eleanor Knapp was received wtih much applause and demands for encores. The mezzo-soprano included in her generous offerings Mon Coeur S'Ouvre, from Samson et Dalila; Una voce poco fa from Rossini's Barber of Seville; Spanish Folksongs, by Falla, and Russian and American compositions. She was accompanied by Kenneth Hieber.

Third Virginia Festival Held

CHARLOTTESVILLE, VA. — Charlottesville was the scene recently of the Third Virginia Festival, which included a chorus of 400 voices selected from many groups of the State, under Gordon Page, director of music in the Albemarle County public schools. The chorus sang excerpts from Brahms' Requiem and the Alleluia by Randall Thompson, among other works. The Norfolk Symphony Orchestra, of 88 players, gave two concerts under the baton of Edgar Schenkman. Marjorie Mitchell, pianist of this city, was soloist in the Liszt Concerto in E flat.

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Eva Lynne Booth	William Neill
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PICKUP CHATTER

The Telefunken catalogue is beginning to become available to American purchasers through Capitol's repressings. Three of the latter—two of which are symphonic works—have been received by this department. They are Beethoven's Eroica, with Mengelberg and the Amsterdam Concertgebouw, and Hindemith's Mathis der Maler, with Hindemith and the Berlin Philharmonic. The third is an album of Lehar music.

As recordings go, the Capitol repressings are fairly full-sounding, though without the brightness of the best contemporary efforts. It may be that the discs have been dubbed rather than recorded with the original masters. Comparison of the Hindemith repressing with the original Telefunken release is all in favor of the latter—quieter surfaces, greater instrumental fidelity, more sharpness and bloom to the instrumental playing. One thing, however: it is not distorted, as many modern recordings are, and there is a good balance between light and heavy registers.

The Beethoven receives a highly arbitrary reading from Mengelberg. Some will call it capricious. The conductor goes his own sweet way, bending phrases to suit himself, and introducing his own personality into the music. Nevertheless, it is all under control; that's the way Mengelberg wants it, and his interpretation has to be accepted or rejected on his terms. The set is decidedly worth hearing as the expression of a virtuoso conductor and a highly trained orchestra. This listener found the music interestingly played, despite the obvious mannerisms, and admired the flexibility of approach.

Hindemith's recording of his Mathis will probably have to be called definitive: the composer conducts a German orchestra in a score impregnated with Teutonic elements, complete with a latter-day Protestant chorale at the end. Mathis der Maler remains one of the better symphonic works of the age (it was originally written as an opera, but today is heard chiefly in this synthesis which the composer calls a "symphony"), and either this set or the Ormandy should be in any representative record collection.

Chausson's Symphony has been recorded several times before—by Coppola (out of the catalogue), by Stock, and now by Mitropoulos. Coppola's version is outdated and the Stock is spoiled, artistically, by the insertion of an organ in the last movement, at the twenty-one measures toward the end marked "grave." Originally scored for brass choir, it should have been played so; the organ presents a false piety. Thus Mitropoulos has the field pretty much to himself. On the whole he presents a cold, analytical performance, rushing the last movement more than it should be, but preserving the essential values.

Curiously, there has been no recent version of Mendelssohn's Scotch Symphony, and Victor presents something badly needed in the Rodzinski set. This is an outstanding performance, one of the best things Rodzinski has given us. His orchestra sounds suave and gentle, his conducting is smooth, avoiding overstress, and his tempos are beautifully chosen. The recording itself is unusually fine, with some of the smoothest surfaces shellac discs have ever presented.

In his album of Bartered Bride excerpts, Beecham shows some curious ideas about the pacing of the overture, and his deliberation is hard to explain. The other excerpts go much better, with requisite sparkle and movement.

Instrumental

Bach's Chaconne from the D minor Partita, as arranged by Busoni, is as beloved by pianists as the original version is by violinists. Petri, a Busoni pupil and a master pianist, is just the man to play this gargantuan exercise. His is a grand performance, with plenty of drive, force and virtuosity. Unfortunately the recording has high surfaces, little color or resonance.

RECENT DISC RELEASES

Orchestral

BEETHOVEN: Symphony No. 3 (Eroica), Mengelberg and the Concertgebouw Orch. of Amsterdam. Capitol set EFL-2502, 6 discs, $8.75.

CHAUSSON: Symphony in B flat. Mitropoulos and Minneapolis Orch. Columbia set MM-825, 4 discs, $4.95.

GRIEG: Morning Mood; Solvej's Song; Nocturne; March of the Dwarfs; Norwegian Dances 2 and 3; Ich liebe Dich; To Spring; Wedding Day at Troldhagen. Morton Gould and Robin Hood Dell Orch. Columbia set MM-825, 4 discs, $4.95.

HINDEMITH: Mathis der Maler. Hindemith and Berlin Philharmonic Orch. Capitol set ECL-2503, 3 discs, $5.

MENDELSSOHN: Symphony No. 3 (Scotch). Rodzinski and Chicago Symphony Orch. Victor set DM-1285, 4 discs, $6.

SMETANA: The Bartered Bride—Overture, Polka, Dance of the Comedians. Beecham and Royal Philharmonic Orch. Victor DM-1294, 2 discs, $2.50.

Instrumental

BACH-BUSONI: Chaconne. Egon Petri (piano). Columbia set MX-313, 2 10-inch discs, $2.55.

CHERUBINI: Storm Prelude (Medea). Heinz Herschmann (piano). Cherubini Society disc CS-3, $3. Sonata No. 3. Heinz Herschmann (piano). Cherubini Society 10-inch discs CS 1 and 2, $5.

WAGNER: Magic Fire Music (Walküre); MOZART: Rondo (Serenade in D, K. 250). First Piano Quartet. Victor disc 12-0766, $1.25.

Vocal

LEHAR: Excerpts from The Merry Widow, Count of Luxembourg, and Paganini. Capitol set ECL-2501, 3 discs, $5.

PORTER: Kiss Me, Kate. Alfred Drake, Patricia Morison and other members of the Broadway cast. Musical direction by Pembroke Davenport. Columbia set C-200, 6 discs, $6.95.

RODGERS and HAMMERSTEIN: South Pacific. Mary Martin, Ezio Pinza and other members of the Broadway cast. Musical direction by Salvatore dell'Isola. Columbia set MM-850, 7 10-inch discs, $6.80.

STRAUSS: Salome (final scene). Ljuba Welitch (soprano) and Metropolitan Opera House Orch., dir. Reiner. Columbia set MX-316, 2 discs, $2.95.

VERDI: Dormiro Sol nel Manto Regal (Don Carlos). Ezio Pinza (bass) and Metropolitan Opera House Orch., dir. Cleva. Columbia disc 72802-D, $1.

VERDI: La Forza del Destino (abridged). Maria Caniglia, Ebe Stignani, Carlo Tagliabue, Galliano Masini, Tancredi Pasero and others. E.I.A.R. Orch. and chorus dir. Gino Marinuzzi. Cetra-Soria, 2 long-playing discs, $11.90.

VERDI: Rigoletto—arias and duets. Lina Pagliughi (soprano) and Alexander Sved (baritone), with Orch. of Radio Italiana, dir. Alfred Simonetto. Cetra-Soria, 1 long-playing disc, $5.90.

Some oddities are preesnt in the Cherubini discs, issued by a British society founded by Michael G. Thomas (58 Westbourne Park Road, London). The general idea is to present the music of a neglected composer who was one of the most important men of his age, but it is hard to see how these discs can give more than a faint idea of his worth. The Storm Prelude, taken from the opera Medea (1797), is presented in a piano reduction, which hints at a few things Beethoven must have adopted, but fails to give a real impression of how the music actually sounds. Cherubini was only twenty years old when he composed the third piano sonata in 1780; and while it is aristocratic enough, one scarcely could call it individual or inventive.

Broadway on Records

The two leading musical presentations on Broadway—South Pacific and Kiss Me, Kate—are now on records, sung by the cast which is at present working before standing room only audiences. It would seem scarcely necessary to describe either, since the hit tunes of both are common property everywhere. Here the singing is authentic, the diction of everybody is surprisingly good, and the recordings clear. Rodgers and Porter are masters of their craft, and these scores are unsurpassed examples of their kind.

Another master of light music, Franz Lehar, is represented by Capitol's Telefunken repressings of Merry Widow, Count of Luxembourg and Paganini excerpts. Several casts are presented. In Merry Widow, Anita Gura (soprano), Peter Anders (tenor) and the Berlin Philharmonic under Schmidt-Isserstedt are the soloists. In the Count: Martina Wulf (soprano), Hugo Wolfling (tenor) and the orchestra of the Berlin State Opera House. In Paganini: Elisabeth Schwarzkopf (soprano), Rupert Glawitsch (tenor) and the German Opera House Orchestra under Hansgeorg Otto. Each capsule version of the opera is presented on two sides, of course sung in German. The recording sounds clear, the music is pleasant, and the performances are inimitable. For the real thing in Viennese operetta, this little set is mandatory.

German and Italian Opera Discs

Turning to more serious material, Ljuba Welitch repeats her Metropolitan triumph on the two Columbia discs containing the final scene from Salome. This singer's temperamental, thrilling work is fully captured. She begins with the lines Du woltest Mich nicht deinen Mund Kuessen lassen, and continues to the end, with the omission of Herod's few lines. Again one notices her ability to cut through orchestral masses, her secure upper register and wealth of resonance in the lower, and Reiner's brilliant grasp over the orchestral portions.

Three Verdi pieces are among the month's releases. Pinza's Don Carlos aria is rich, noble singing of a not especially interesting example of vocal writing. Cetra-Soria blossoms forth on long-playing discs with a good slice of La Forza del Destino and a Rigoletto disc with the major duets. La Forza was released last year, on shellac discs, in its entirety. The present version contains the overture, all of act I, act II minus scenes 6-9, act III minus scenes 2-3, 8-15, and act IV minus scenes 1-2. This is a sturdy performance with lots of voice and lots of over-emotionalism. On the long-playing discs, there is a little surface crackling, but much less noise than the shellac offered, and to compensate there is excellent definition from the orchestra and clarity from the singers. One of the best operatic buys—granting you like the score and want it—which is available.

The Rigoletto disc contains Pari Siamo, Cortigiani, Vil Razza, the first-act duets, Caro Nome, and a good section of acts II and III. Sved is a capable, rather dry-voiced baritone; Pagliughi a fine coloratura sometimes a little careless about the pitch. Again the recording is first-rate, and again this is a bargain for those who want the most popular portions of the opera.

Society for Forgotten Music Issues First Recordings

The Society for Forgotten Music, which has ended its first New York season of four regular concerts at the New York Public Library, five private programs at the Lotos Club and the Norfleet School, and a series of broadcasts over WQXR, was founded by Vernon Duke in Paris in March, 1948, and in New York two months later.

In addition to its concerts this season, the society had its first recordings made under its own labels. These were issued by B.A.M. (Boite à Musique), France, and consist of four sides devoted to Astrea by Couperin. Other recordings are being prepared.

The 1949-50 season will get under way in October, following a September membership drive, and will consist of four concerts at Carl Fischer Hall and weekly workshop try-outs. The membership is now 220.

Pianist Heard in Washington, D.C.

WASHINGTON, D. C.—Teresa Cosimano, 16-year-old pianist, who studied with Ramon Gonzalez, and at present attends Peabody Conservatory in Baltimore, gave her first recital on June 16 at a local studio-hall. She displayed musical and technical grasp in a program of familiar classics. B. D.

Lemonade Opera Produces Haydn's Man in the Moon

A considerable success was scored on June 8 by the Lemonade Opera Company with the first American performance, in an English version, of a three-act opera buffa by Haydn, The Man in the Moon. The original work was based on a Goldoni comedy, The Emperor of the World on the Moon, and the opera was originally performed in Italian. In 1932 it was revived in Schwerin in a German version known as Die Welt auf dem Monde, translated and arranged by W. M. Treichlinger, with several musical numbers from other Haydn operas added by Mark Lothar. The present English version was made from the latter by John Gutman, and proved singable and amusing, owing to the singer's excellent enunciation.

The staging was original despite its simplicity in the company's tiny theatre on West 13th Street which now has added air-conditioning. Across the front of the stage a rope was stretched to symbolize the curtain, and the scenery was changed in view of the audience by a chorus known as Zanies, who also commented on the plot. Max Leavitt was the general director of the production, Herbert Grossman had charge of the musical direction, Paul Rose designed the tasteful costumes and settings, and Allen Waine devised the choreography. Accompaniment was provided on two pianos in neat fashion by Phyllis Rappeport and Antoinette Vigliotti.

A Merry Plot

The story is laid in Venice, presumably in Goldoni's own period, and revolves around a Doctor (played with capital humor and unction by James Cosmos) who has a magic telescope by which the moon may be viewed. The wealthy Buonfede has a daughter Clarissa, who wishes to marry a poor poet, Leandro, but the father wants to arrange a more profitable match. By means of a plot in which he is made intoxicated and the members of the cast disguise as fearsome denizens of the moon he is made to yield. The plot parallels much opera buffa of its day, alternating lively writing in the Italian style with more sentimental arias for the two lovers. It is mainly of delightful spirit and melodious quality, well repaying a hearing. Some of the interpolated arias are from the same composer's The Apothecary, staged more than 20 years ago at the Grand Street Playhouse in New York.

The cast, in addition to Mr. Cosmos, included Margaret Ritter as a mellifluous and charming Clarissa; Howard Jarratt, as Leandro, singing with expressiveness and charm; Lewis Brooks, amusing and effective as Buonfede; Robert Goss, endowed with an excellent voice and smooth production, in the role of Cecco, Leandro's servant; and Ruth Kobart, an experienced and highly accomplished Lisetta. The Zanies included various stock characters of the *commedia dell'arte*, portrayed by Francis Monachino, Morris Gesell, Peggy Lee Whiting, June Gallaher, Jeanna Belkin, and Anna Baldwin. Besides the staff members already named, Arnold Rood served as production manager, and Ann Dunbar as assistant to Mr. Waine. The Lemonade company has acquired an opera that is likely to prove a permanent item in its repertoire. R. M. K.

BON VOYAGE . . . Queena Mario with some of her pupils and friends who gathered to see her off on the S.S. Excalibur on May 31. Mme. Mario will spend a three months vacation in Italy, France and England. (Ben Greenhaus Photo.)

NEWS IN BRIEF

Maggie Teyte will appear at the Berkshire Playhouse, Stockbridge, Mass., on Aug. 4 and 5, in the introductory performances of Stephen Spender's new version of Goethe's Faust with the Gounod music. For the first part of the program, Miss Teyte will sing songs of Debussy, Duparc and Fauré.

Adelaide Van Wey, contralto, was guest artist of the Martha Dean show over WOR on June 2, singing folksongs of North Carolina and Louisiana, with Robert Noble Hill providing accompaniments on the zither.

Helen Greco, soprano, will be soloist on July 26 with the New Haven Symphony at the Yale Bowl. In May, Miss Greco sang in New Haven at the Troup Junior High School, in recital with Francesco Iezzi, tenor.

Beginning July 4, the Buffalo Philharmonic Orchestra will give Pop Concerts in Kleinhans Music Hall each Tuesday evening through Sept. 20. D'Artega will conduct.

The Friends of New Music, of Portland, Ore., Henri Arcand, manager, have concluded a season of six concerts. Their programs have presented music by Cowell, Casadesus, Bax, Castelnuovo-Tedesco, Poulenc, Piston, Milhaud and other modern composers.

Gerald and Wilfred Beal, violinists, 18-year-old identical twins, have returned from a tour through the Middle West. Next season they will play in three concerts with the Little Symphony under Thomas Scherman.

Dr. Otto Erhardt, stage director of the Teatro Colon in Buenos Aires, has been invited by La Scala, Milan, to stage a new production of Wagner's Ring there in March, 1950.

Reinald Werrenrath, baritone, gave a recital at the Albany Institute of History and Art.

Charlotte Boerner, soprano, will appear at the Hollywood Bowl on July 19 in Wozzeck by Alban Berg, under Werner Janssen; and on July 21 in Joan of Arc at the Stake by Honegger, with Franz Waxman conducting.

Alton Jones will be soloist on July 6 with the New York Philharmonic-Symphony at the Lewisohn Stadium, playing the Liszt E flat Concerto. The pianist was heard at the Women's College of the University of North Carolina on June 6, and earlier in the season opened the concerts at the Heckscher Park Museum, Huntington, N. Y.

The Mannes Trio (Leopold Mannes, piano; Vittorio Brero, violin; Luigi Silva, cello) announces concerts in Times Hall on Dec. 6, Jan. 10 and Feb. 7.

The Kinor Sinfonietta of the Hebrew Arts Foundation, together with the Choral Society of Temple Emanuel of Paterson, N. J., appeared under Siegfried Landau at a Bikkurin-Spring Festival on June 12 at the Central Park Mall.

Madeleine Carabo, violinist, assisted by Beatrice Royt, pianist, gave a recital at the Brooklyn Museum on June 12. The program was broadcast over WNYC.

Muriel Rahn will appear in the title role in Aida with the Salmaggi Opera at the Triboro Stadium on July 9.

William Van Zandt, American baritone, was soloist on June 30 with the Toronto Philharmonic Orchestra Promenade Concerts under Sir Adrian Boult.

F. Tucker Van Klooster, in association with the music director of L'Eglise du St. Esprit, presented six artists in three recitals at St. Bartholomew's Church: June 8, Maryfrances Cassell, violinist, and Mildah Polia, mezzo-soprano; 15, Alfred Lohmann, bass; 16, J. B. Lumbley, baritone; Georges Magis, tenor; Frans Krystjan de Reszkes, baritone.

The New York Civic Opera will begin a transcontinental tour on Sept. 19, presenting Carmen for 30 weeks.

Rose Suzanne der Derian was soprano soloist in Verdi's Requiem at Constitution Hall, Washington, D. C., on May 10.

Arthur Brown, musical director of the El Paso Symphony and Tulsa Philharmonic, has signed a managerial contract with the National Concert and Artists Corporation.

Carlos Salzedo will be soloist next season with the Philadelphia Orchestra in his own Concerto for Harp and Wind Instruments and in the Handel B flat Concerto. He will also appear with the symphonies of Duluth and Lansing, Mich., and make a tour with the Salzedo Concert Ensemble starting in Cuba in October.

The Musicians Guild, after three seasons in Times Hall, will give their 1949-50 concerts in the larger auditorium of Town Hall. Their subscription series falls on Dec. 5, Jan. 16, Feb. 13 and March 20. Artists to participate are the Kroll Quartet; Lillian Fuchs, viola; Joseph Fuchs, violin; Leonard Rose, cello; Frank Sheridan, piano; and Leo Smith, piano.

Mathilde McKinney, pianist and composer, recently gave a lecture-recital on contemporary music for the Sussex County Alumnae of New Jersey College for Women in Franklin, N. J. On June 3 she appeared in recital for the Abington Civic Club, Abington, Pa.

The National Association of Piano Tuners will hold their 41st convention at the Hotel New Yorker on Aug. 1, 2 and 3.

The Bergen County Choral Society, conducted by John Harms, presented the Verdi Requiem at Bergen Junior College, Teaneck, N. J. on May 28. Soloists were Iona Harms, soprano; Margaret Harshaw, contralto, Brian Sullivan, tenor; Mack Harrell, baritone. Dr. George W. Volkel was at the organ.

The annual meeting of the National Music Council was held in New York June 9. Thirty-six of the forty-three member organizations were represented at this meeting, with Howard Hanson, president, in the chair.

Eugenie B. Cherkassky, promotion director of the National Music League, will spend several weeks in Tanglewood, Mass., this summer in connection with the League's current promotional campaign.

George Hoyen, American conductor, recently led a concert of music of the U.S.A. in a radio concert in Denmark, giving first hearings in that country of Don Gillis' Little Overture, William Schuman's Third Symphony, and Samuel Barber's Capricorn Concerto.

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NEW PUBLICATIONS

The 1950 Annual Chamber Music Competition of the Society for the Publication of American Music has been announced. It is open to American citizens, either native or naturalized, for chamber music works in the larger forms, i.e., sonata, suite, variations, etc., for viola and piano or for any one woodwind or brass instrument and piano. The winning works are to be published by the organization, and the composers will receive royalty contracts of 25 per cent of the list price for sold copies, after the usual distribution of publications to S.P.A.M.'s membership. Scores and parts should be sent to Dr. Philip James, at the New York University, Washington Square, New York, between Sept. 20 and Nov. 1, 1949. Announcement of the winning works will be made March 31, 1950. . . .

The Chigiana Musical Academy in Siena, Italy, is celebrating the 20th anniversary of its foundation with an International Competition for a chamber opera in one act without chorus. The prize is 500,000 lire and includes a performance in Siena in 1951 under the artistic direction and at the expense of the Academy. Works should be sent (registered) to the Chigiana Musical Academy, 21 via di Citta, Siena, not later than April 30, 1950; scores must be distinguished by a motto and accompanied by a sealed envelope bearing the same motto and enclosing the competitor's name, address and date of birth. Orchestra scores must be accompanied by a piano accompaniment.

Another international contest open to composers anywhere is that of the University of Illinois in Urbana, for an orchestral work. Winner of first place will be selected in March, 1950, at a concert to be presented during the third Annual Festival of Contemporary Arts on the Illinois campus. A committee headed by Otto Luening, of Columbia University, will select five works to be performed by the University of Illinois Orchestra conducted by John M. Kuypers, director of the University's School of Music. A jury of nationally known musicians will hear this concert and select the prize winner, which will receive publication by Boosey and Hawkes under the usual publishers' contract. All works must be submitted to Boosey and Hawkes in New York on or before Oct. 1, 1949. Further information may be obtained directly from the University. . . . Winners of the Composers Press, Inc., 1948 Publication Award Contest were Addie Seldon Grey, for a piano solo, Balloons; and John Mason for his Bright Interlude for violin with piano. Honorable mention went to Dreamy Melody for piano solo by Frederick Koch and Quiet Piece for violin with piano by Sister M. Elaine C.D.P. of Our Lady of the Lake College, San Antonio. The Composers Press Seventh Annual Publication Award Contest will close Nov. 1, 1949. For information write to the firm at 853 7th Ave., New York City.

Walter Piston's Quintet for Piano and Strings will be given its world premiere on Aug. 2 by the Stanley Quartet, during the University of Michigan's Summer Chamber Music Series. Members of the Quartet are Gilbert Ross, Emil Raab, Paul Doktor, and Oliver Edel, all members of the University's music faculty. . . . Alex North, composer of the incidental score to the play Death of A Salesman, lectured on Theater Music for the students of the Yale University drama department recently. North's Concert Suite from the current Broadway hit is now available on rental from Mills Music, Inc. . . .

James W. Bampton, president of the

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DISCUSS NEW PIANO SCORE . . .
Richard Franko Goldman and Joseph Bloch, pianist, talk over the former's new piano Aubades, just published by Mercury Music Corporation. Mr. Bloch will premiere the work on July 8 at the Colorado College Summer Musical Festival, Colorado Springs.

Theodore Presser Co., has announced that Dr. J. Clees McKray has been named Music Editor of the company, succeeding Dr. Rob Roy Peery. Formerly Director of the Educational Department of Presser's, Dr. McKray will retain supervision of that department. . . . Wladimir Lakond of the Southern Music Publishing Co., Inc., has announced the signing of contracts with Tibor Serly, Bernard Rogers and Gail Kubik for orchestral works to be handled on a rental basis. . . . Peter Mennin has been commissioned to write a major orchestra work for the Dallas Symphony. . . . The second annual Midwest Symposium for Student Composers has just concluded at Cincinnati under the auspices of the College of Music there. Schools of music from five states participated presenting original works by student composers, a concert of contemporary American music and forum discussions on musical matters.

Baroque Scores

SUITE IN D, by Fischer; TRIO SONATA IN A MINOR, by Telemann. "Anthology of Chamber Music" Series; Mercury Music Corp., N. Y. $2 and $2.50, respectively.

Johann Kaspar Ferdinand Fischer (c. 1660-c.1738) is an almost unknown composer. This Suite in D minor, scored for 2 violins, 2 violas, cello and continuo, is the fourth of eight orchestral suites. Its movements are Ouverture, Entree, Rondeau, Menuet, and Passacaille. Nothing much is present to distinguish it from the countless other contemporary works of its type. Nevertheless, it is a clearly written, modest piece, pure in outline, classic in proportion, and well worth study by amateur and professional groups alike. The Telemann is scored for flute (or recorder), violin and continuo (keyboard and optional cello). As customary in trio sonatas of that period, the four movements are slow-fast-slow-fast. There are decided Bachian characteristics here, including a secure interplay of voices and neatly worked out polyphonic passages.

For Piano Studio

CONCERTO GROSSO, by Vivaldi-Bach; arranged by Ray Lev. Carl Fischer, Inc., N. Y. $2.

This is the famous Concerto Grosso in D minor of L'Estro Armonico, well-known in the Siloti orchestral transcription and also in an arrangement for piano by August Stradal. Miss Lev's transcription is built along big, Busoni-esque lines, and is quite effective if one grants the validity of such arrangements. Her writing lies beautifully in the hand, and she has created some impressive sonorities that are not excessively difficult of execution.

For Violin Solo

MONOLOGUE, by Richard Yardumian. Elkan-Vogel Co., Inc., Philadelphia. 60c.

A sober, well-planned work for unaccompanied violin, this Monologue in its three pages presents a large variety of technical problems. There are straight melodic lines, some double-stopping, arpeggio work, polyphony, octaves and rapidly-bowed passages. The writing is rather acerbic, stemming as much from the head as from the heart.

CHORAL MUSIC RECEIVED

SATB

HOPE, by Carl F. Mueller (15c). An a cappella for four-part divided chorus with a piano accompaniment to be used for rehearsal. PRAYER OF A WAITING WORLD, by Gene Bone and Howard Fenton (25c). To be sung with piano accompaniment, this piece is also available in solo form and for TTBB with baritone solo. OH WALY, WALY, by John Jacob Niles (25c). Set to the words of an annonymous English poem, this is an a cappella arrangement with an extended soprano solo against a humming background. Carl Fischer, Inc., N. Y.

COCO DE MAJOR (The Major's Daughters) (30c); EGBEGI (25c) and VAMUS ALOANDA (Come to Aloanda) (30c), by Camargo Guarnieri. TREE OF SORROW, by Carlos Chavez (20c). Composed by leading composers of Brazil and Mexico, these songs have their share of fascinating native flavor. All are in a cappella settings and English versions, as well as native, are supplied in the texts. Music Press, Inc., N. Y.

MALAGUENA, by Ernesto Lecuona (25c). This popular favorite of the prolific Cuban composer is now available in SSA, SA or TB arrangements as well as for four part mixed voices. WITHIN OUR ARBOR GREEN IN MAY, by Claude Le Jeune (25c). An a cappella setting with a piano score arrangement for rehearsal by Herbert Zipper. The words are in French and an English version is translated by Harold Heiberg. Edward B. Marks Music Corp., N. Y.

MARY AMBREE, by Bruce Montgomery (75c). A ballad for chorus and small orchestra (or piano) with annonymous words dating from the 16th century. Orchestra material (for small orchestra) is available on rental and the work is of 5 minutes duration. Oxford University Press, Carl Fischer, Inc., N. Y.

SSAA

THE HAG and WHAT WILL LOVE DO, by Burrill Phillips (25c each). These two songs are in the Sigma Alpha Iota Modern Music Series. Both have texts from Roberb Herrick's Hesperides, and both are to be sung a cappella, although there is a piano part to be used for rehearsal. Carl Fischer, Inc., N. Y.

SSA

BOUGHT LOCKS and TUMBLING-HAIR, by Peter Mennin (25c and 20c, respectively). The first of these has words from the Latin of Martial (c.40-c.102) translated by Sir John Harington while the second draws upon lyrics by E. E. Cummings. Both are with piano accompaniment and are a part of the Sigma Alpha Iota Modern Music Series. SPRING, by Bainbridge Crist (20c). A graceful atmospheric setting to Lyrics by Alfred Tennyson sung with piano accompaniment. Carl Fischer, Inc., N. Y.

SINHO LAU (Mr. Nicolau), by Camargo Guarnieri (25c). Another of the Brazilian's native pieces in an a cappella setting. Music Press, Inc., N. Y.

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IN SCHOOLS and STUDIOS

ENTERTAINING A "STAR" . . . Dorothy Maynor, soprano, visits the Roosevelt College School of Music. Miss Maynor gave a recital before 1,000 guests at the Roosevelt College Day Dinner in the Palmer House, Chicago, May 12.

Academy of Vocal Arts Students in Opera, Concerts

Several students of the Academy of Vocal Arts, Philadelphia, are preparing for professional appearances during the coming season; others have been active in opera, concert and contests. Margarita Kenny, Argentine mezzo-soprano, has been engaged by the Vienna State Opera for 1949-50. Norris Greer, tenor, will sing with the Trapp Family Singers during the coming season. Mildred Hill, coloratura soprano, is with Phil Spitalny and his All-Girl Orchestra at the Strand Theater in New York. Miss Hill was winner of the "Miss Charm" contest sponsored by the Philadelphia Daily News during Spitalny's recent engagement at the Earle Theater in Philadelphia. Julio Viamonte, Argentine baritone, was the successful entrant on Arthur Godfrey's Talent Scout program on May 30. The following week Andrew Gainey, former student of the Academy of Vocal Arts, took first place on the same program. Stuart Herman, Julio Viamonte, and Roy Wilde, baritones, were among twelve finalists chosen from over 900 contestants in the Philadelphia Inquirer's annual "Voice of Tomorrow" contest. Frank Cappelli and Roy Wilde appeared on May 22 with the Atlantic City Grand Opera on the Steel Pier. Mr. Cappelli sang Tonio in Pagliacci and Alfio in Cavalleria Rusticana; Mr. Wilde was Silvio in Pagliacci.

Concerts at Manhattan School

The Manhattan Summer School is holding a series of free concerts at the school on Thursday afternoons. Those who have appeared are Robert Schrade, pianist; Frederick Wilkins, flutist, with Moreland Kortkamp at the piano; Mary Bishop, pianist; Marilyn Tyler, soprano; Rachmael Weinstock, violinist, and Darrell Peter, pianist. On July 7 Otto Deri, cellist, will be heard, assisted by Karel Froelich, violinist; 14, Lois McCauley, soprano, with Marion Coben at the piano; 21, Julius Shaier, violist; 28, Anita Weinberg, pianist; Aug. 4, a final concert by the summer school orchestra, chorus and soloists. Informal student recitals are held on Tuesday afternoons.

H. J. Heinz Artists' Engagements

Artists from the studios of H. J. Heinz are active in opera, radio and television, concert and musical comedy. Catherine Mastice, soprano, heard on Sundays over the air, sang in Town Hall in April; after a recital in May in Poughkeepsie, she was re-engaged there for the fall. She has been heard on the Milton Berle Show and on Dumont Television. Evelyn Keller, after singing at the New York City Center Opera, went to New Orleans to sing Bernadette in the Vagabond King and appear in recital; she was presented on the Sylvan Levin hour over CBS. The cast of Annie Get Your Gun, on tour, includes Harald Gordon. Frank Whittemore was soloist in Baltimore in the Verdi Requiem and Handel's Messiah, and in a solo cantata by Bach with the Handel Choir. The Stadtheater, Basel, Switzerland, has engaged George V. Vincent, formerly with the New York City Center Opera. Arlene Carmen was featured at the Washington Club, Washington, D. C.; and, under the auspices of the League of Composers, she sang in New York at the Museum of Modern Art and songs by Stefan Wolpe at the McMillin Theater. Ingrid Rypinski has returned from a recital tour in Colorado and Texas. Musetta in La Boheme was sung by Elaine Malbin at the Center Theater, New York, with the San Carlo Opera. Miss Malbin is heard on the Cameo of Music broadcasts.

Eastman School Adds to Faculty

The Eastman School of Music, Rochester, N. Y., is holding its summer session June 27-Aug. 5. As announced by Dr. Raymond Wilson, most of the regular faculty in applied music are teaching during the term. A guest instructor is Herbert Elwell of Oberlin Conservatory of Music and music critic for the Cleveland Plain Dealer, who gives classes in composition and orchestra. For the second year the opera workshop is offered, directed by Leonard W. Treash. The summer orchestra and choir are headed by Karl D. Van Hoesen and Herman Genhart respectively, and summer concerts are scheduled.

Dr. Howard Hanson, director of the Eastman School, has confirmed new faculty appointments for 1949-50, including Gabor Retjo, cello and chamber music; Louis Mennini, composition and orchestration; Francis Tursi, viola; William Whybrew, tuba; Ward Woodbury, assistant to Mr. Treash in the opera department; Andre de Ribaupierre, violin. Mr. Whybrew will also play tuba in the Rochester Civic and Philharmonic orchestras. Mr. de Ribaupierre, with this appointment, becomes a regular faculty member; he has been visiting professor since last fall.

Berumen Pupils in Recitals

Gilbert Braun, 15 year old pianist, pupil of Ernesto Berúmen, gave a recital at the La Forge-Berúmen Studios, playing works by Bach, Mozart, Haydn, Schumann, Chopin, Prokofieff, Rachmaninoff, MacDowell and Cyril Scott. Teresita Escandon, young Cuban pianist, played the Mendelssohn G minor concerto at the McIntosh Music School in Rockville Center, N. Y., with Mr. Berúmen playing the orchestral accompaniment at the second piano.

Peabody Summer Programs

Rowland Posey, manager of the Peabody Summer School, Baltimore, announces Sunday evening recitals in July at the session: July 3, Frederick Griesinger, pianist; 10, Margaret Auë, cellist, with LeRoy F. Evans at the piano; 17, Pasquale Tallarico, pianist; 24, Richard Ross, organist; 31, Austin Conradi, pianist.

OMTA Winners

Finals in a statewide contest for advanced students of certified teachers of the Ohio Music Teachers Association were held in Columbus, O., in May. Winners in the four branches were Thomas Wohlwender, trumpet; Charles Garner, piano; Carol Bode, contralto; Andrew Lisko, violin. Harold R. Swingle is state chairman. Preliminary to the state contest, two auditions (section and district) were conducted in Cincinnati by Mrs. Emil Beyer, chairman. Donald Swardson, voice student of Louis John Johnen, and Mr. Wohlwender, trumpet student of Herbert A. Tiemeyer and piano student of Emil Beyer, were the winners.

The OMTA is active in eight districts in the state. Final winners receive $50 to further their study and were heard at the OMTA convention in June.

Chamber Series Arranged By Herbert Sorkin

As musical director of the Villa Maria College Cultural series, Herbert Sorkin, violinist, has pioneered chamber music concerts in Erie, Pa. The list included the Schneider-Kirkpatrick duo, a chamber orchestra concert and a sonata recital by the young American pianist, Samuel Sorin and Mr. Sorkin. Plans are already under way to continue concerts in this medium for the area.

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BERNICE FROST SAYS . . .

CLASSIFYING PUPILS

Discussions regarding the value of keeping weekly records for each pupil have arisen, from time to time, among piano teachers. While most pupils have a record book for lesson assignments, it is not always possible for teachers to find the time to keep complete information in their own private files. But such a practice is desirable.

The following letter comes from a teacher who has for many years kept detailed records of his pupils. They are all advanced students, and the results he has produced over a period of years prove that his efforts have been most helpful. He writes:

"For many years I have given much time and thought to the individual pupil by taking the time to keep a card classification for each. Fortunately, most of my students have been with me for five years or more. During this time the changes as individuals and as students have been indicated in detail. The progress is carefully tabulated; the rise and fall of interest is shown on a chart similar to that for the stock market. (But as yet no pupil has crashed!)

"As many of the pupils are not exceptionally talented, the main headings of most of the records are 'attitude' and 'application.' Also the musical and technical developments are most carefully notated. (These are too lengthy to mention in a letter.)

"One factor—the reason for my writing you—is that I as a teacher have gained much from this work. Most of the problems which I thought were caused by the students I found resulted from weaknesses in my own teaching. And most shocking was my laxity in not properly preparing my pupils for that which I knew was lying ahead for them.

"Through this I realized I was teaching too many students. As a result I now teach only four days weekly, and have increased my fee so that my income is the same. I spend one day or two half-days keeping the classifications and records, and planning lessons weeks in advance.

"I am completely convinced that teaching would be easier and results greatly improved if every teacher would take time to keep such records. Have you anything to suggest that might be added to the above?

G. C., Pa."

There is little one can add to the plan used by Mr. G. C. I should like to suggest that a complete case history of each pupil be placed at the top of every record; also that one should enter any changes that may arise in the home-school and recreational activities.

To the headings of "attitude" and "application," one might add "aptitude," "intelligence," "imagination" and "limitations."

Constant Fatigue

What can one do for an older pupil who has seemingly unlimited technic but tires easily? There are apparent ease of playing and complete relaxation, but fatigue comes after about twenty minutes of playing.

N. E., Ala.

The only answer to be given concerning the fatigue of this pupil is to state that there must be a lack of technic. Where there is sufficient technic there is no tiring. There may be a mental tenseness that causes the condition. If the person is over-emotional, you will have to work from that angle; otherwise, work for a more relaxed technical performance.

Balancing Tone

An advanced pupil of mine is having difficulty in playing an even melody. She has a good ear and works diligently, but in spite of her efforts a tone will stand out without any apparent reason. Can you suggest the cause and the remedy?

K. D., Me.

If one knew the type of hand this pupil has, it would be easier to comment. However, watch for tones played by the second and third fingers—they often play loud without any effort. Also strive for more concentration and relaxation.

It seems there is lack of finger control, which means lack of finger development. While we all shun the tense high finger-lifting exercises of the past, we must not forget that the fingers need much development in individual activity.

Rhythmic Phrasing

Can you suggest a way for my intermediate grade pupils to play two-note phrases without disturbing the rhythm and getting a bumpy effect? I have tried everything I know, and uneven phrasing persists. T. P., Del.

Perhaps you are demanding too heavy accenting on the first note of each short phrase, or too high hand lifting on second phrase note. Also the second note may be too short. Try a more legato phrase with tonal equality, and perhaps your rhythm will become steadier.

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NEW MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Piano

PRELUDE AND CHORALE, by Richard Yardumian, 50c. A sensitive feeling for harmonic coloring and a delicate approach are shown in this all-too-short piece of 3 pages. The whole is somewhat fragmentary, and the Chorale but 6 measures, making us wish for longer exposition of these fine ideas. Grade 4. Elkan-Vogel Co., Inc., Phila. PRELUDE, by Andre Benoist, 60c. A singing melody in romantic style and a quiet section with flowing legato thirds highlight this piece. It is subtitled "a study in chords and intervals." Grade 4. IMPETUOSO, by Inez Howell, 40c. A repeated triplet figure makes this an intensely agitated etude for Grade 3, requiring clean finger action. HEAVENLY DAYS, by Clarissa B. Nichol and Eunice A. Perry, 75c. A set of 9 pieces for Grade 2, with titles and accompanying words which refer to astronomy and mythology. The terms used are easily understandable and in combination with the pieces should interest an alert child. Volkwein Bros., Inc., Pittsburgh.

THE JUGGLER, by Hazel Hawkins Davidson, 50c. A rhythmic and very descriptive piece for Grade 4. The main section is 5/4 meter, and short and varied phrases give much variety. LITTLE TARANTELLA, by Bobbs Travis, 35c. A Grade 2 dance, which the right hand must play brightly while the left has simple chord positions. G. Schirmer, Inc., N. Y.

THE HAPPY SOLDIER, by Lewis Brown, 35c, and GLORIA, by J. Raymond Coppinger, 50c. The first is a cheerful scherzo with a feeling of a real march, for Grade 3. The second is a ballet dance in the manner of a brilliant waltz for Grade 4. Carl Fischer, Inc., N. Y.

SONATINA, by Mervyn Roberts, $1.25. 3 movements of fine musical writing demanding a finished student or performer. The second movement is a beautifully sung chorale, and the others are marked with phrasings and rhythms of a mature style and disciplined part writing. Novello & Co., London. BRIDAL SUITE, by Kenneth Peacock, $1. A suite of 4 pieces in which "something old, something new, etc." of bridal lore is described. Amusing sketches for Grade 3. BMI Canada Limited, Toronto.

For Two Pianos

CORDOBA, by Lecuona, and POINCIANA, by Nat Simon, $1 each. Both pieces are arranged by Cabiati and Carta, and present well known works in brilliant concert version. Both are difficult but appealingly arranged. Edward B. Marks Music Corp., N. Y.

For Voice

MARECHIARE, by E. B. Tosti, 70c, and FUNICULI-FUNICULA, 75c, transscribed by Vittorio Giannini. The first is the serenade, whose bright lyricism affords the voice every chance for appealing singing; the other the rollicking folk-song. Both high voice. Elkan-Vogel Co., Inc., Phila. THE LILY AND THE ROSE, by H. Stanley Hillyer, 50c. A setting of a poem by Robert Hillyer with a sustained legato melody of tender quality. Medium Voice. G. Schirmer, Inc., N. Y.

Instrumental

REVERIE, by Edorado Di Biase, 60c. A short piece without technical demands, but requiring a musical approach. The first part, in minor, has the wistfulness of modal harmonies; the middle part contrasts with sustained tones in high register. For either violin, viola or cello solo with piano accompaniment. LATIN DANCE, by Mark Lawner, 75c. For the clarinet, the syncopated accents and other traits of Latin-American rhythm in this piece give the instrument a vehicle for playing music apparently genuinely derived from our southern neighbors. Carl Fischer, Inc., N. Y.

Dessoff Choirs at Dalcroze School

The Summer Sings of the Dessoff Choirs started June 8 to continue for nine consecutive Wednesdays through Aug. 10. These sessions, held in the Dalcroze School Auditorium, are informal, with no auditions, no set programs and no concerts. Guest conductors are David Randolph, Peter Wilhousky, Macklin Marrow, Ernst Levy, Thomas Scherman, Vernon de Tar, Clifford Richter, Lowell Beveridge, Frederic Kurzweil.

The Dalcroze School of Music is now accepting applications for instrumental scholarships for the coming season, October-May. Auditions will be held the last week in September. Application blanks can be obtained from the school.

Lenox-Darcy Vocalists Appear

Vivian Salonika, coloratura soprano, artist-pupil of Lucie Lenox-Darcy, has returned to New York from a concert tour of the Northwest. Another singer from this studio, Irene Richards, was heard in several songs by Grace Bush when the composer gave a lecture for the New York Timely Topics Club. Miss Richard also included numbers by Mrs. Bush in her program before the Ridgewood Woman's Club. Sophia Cornelius, soprano, on May 7 was a soloist for the Poetry Society of Colorado in Denver, featuring original songs by members, among them several by her mother, Grace Lobach Woodbury.

Kirshbaum Studio Events

Werner Dieman, 11-year-old piano student of Bernard Kirshbaum, appeared on the Old Gold Amateur Hour, playing themes from the Grieg Concerto in A minor. The Kirshbaum studio will continue to present outstanding pupils on television in the fall. Eight young pianists who have studied under these auspices will participate in the Piano Playing Tournament of the National Guild of Piano Teachers.

Mr, Kirshbaum has been re-engaged as director of music at Camp Rockaway and Camp Lawrence, Far Rockaway, N. Y., for the summer.

23 Win Scholarships At Carl Fischer Hall

Awards of scholarships for advanced study were made to 22 young contestants in various fields by the New York Ass'n. of the Philharmonic Scholarship Committee Winners, Inc., at auditions held in Carl Fischer Concert Hall on June 9. The association was formed in March to award private instruction to young people of junior high and first year high school age who in this final contest "have shown aptitude and ability for progress in their musical fields, covering orchestral instruments and piano." David Katz, viola player of the New York Philharmonic-Symphony, is president of the organization and Ray Lev, concert pianist, honorary chairman.

The final winners selected at the Carl Fischer Concert Hall are: Eugene Long, Rudolph Georgion, flutists; Carl Holub, oboist; James Scovotti, bassoon player; Charles Fornana, Abraham Matus, Joseph Joffe (optional), clarinetists; Louise Geffner, Antoinette D'Agostino, Rasario Maruso (optional), pianists; Norman Cohen, Gary Goren (optional), trumpeters; Phyllis Hudish, French horn player; Lawerence O'Brien, trombonist; Bruno Diana, Paul Gurevich, George H. Antsch, Hannelore Diez, Paul Klarman, violinists; Charles Pinto, Eleanore Hochberg, Lynn Vogel, violists.

The judges were: Dr. George Gartlan, Supervisor of Music, Public Schools, New York City; Peter Wilhousky, Assistant Supervisor of Music, Public Schools, New York City; Dr. Gustave Reese, Music Department, New York University and Director of Publications for Carl Fischer, Inc.; Wallingford Riegger, composer; Vera Fonaroff, violinist; and Mrs. Moriz Rosenthal, pianist.

Dimitri Mitropoulos, conductor, is honorary chairman of the sponsors, who also include Fritz Reiner, Fritz Busch, Wilfred Pelletier, Max Rudolf, Emil Cooper, Mishel Piastro, Leonard Bernstein, Walter Hendl, and Charles Kullman, with more to be added.

The members of the New York Association of the Philharmonic Scholarship Committee Winners, Inc., in addition to Mr. Katz and Miss Lev, include Mortimer Rapfogel, Albert Goltzer, Eli Carmen, Abraham Goldstein, Rochelle Kretchmar, Isidor Blank, Abraham Pearlstein, Jacques Margolies, David Kotch, Henry Aaron, Arthur Aaron, Ralph Hersh, and David Berkowitz.

Concerts for Juilliard Summer School

Twenty afternoon concerts by artists and faculty members of the Juilliard Summer School will be presented in the Concert Hall of that school, beginning July 5, and extending to Aug. 12, it was announced by Robert Hufstader, director of the summer session. Four concerts will present the Juilliard Summer Symphony, made up of scholarship students, under Walter Hendl. Soloists with the orchestra will be Beveridge Webster and Jane Carlson, pianists; and Joseph Fuchs, violinist. The Opera Workshop will present two performances with Fritz Mahler as musical director and Hans Busch, stage director; and the Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, will also be heard during the series.

Among recitalists will be Mack Harrell, baritone; Felix Salmond, cellist; Martial Singher, baritone; Maria Kurenko, soprano; Carl Friedberg, pianist; and under the direction of William Strickland, a concert of vocal chamber music.

Edna B. Bloom Presents Pupils

Singers from the studios of Edna Beatrice Bloom were heard in the annual Spring recital in Carl Fischer Concert Hall, May 6. With George Grau at the piano, the young artists, of varying degrees of proficiency, offered a varied program which included a duet and aria excerpts from Madame Butterfly, Magic Flute, Don Carlos, Cilea's L'Arlesiana, Rigoletto, Don Pasquale, Traviata, Lohengrin and Catalani's La Wally. Lieder and American composer numbers made up the song groups. Listed in the professional class were sopranos Arlene Dennis, Barbara Abram, Rhoda Wiman, all of whom sang with poise and good production; Beth Ferro, contralto, a beautiful stylist; Phyllis Match, an extremely promising mezzo; Brana Fredricks, who showed charm of voice and manner; Ruth Block, heard last season and who exemplified commendable improvement vocally and in interpretation; Illean Krim, who has a lovely singing gift from which she sometimes detracts by unnecessary gestures; and Anita Garrett, who possesses many real potentials for a singing career. A second recital was given in Brooklyn later in the month. M. C.

Mildred Dilling Pupils in Recital

Pupils of Mildred Dilling, harpist, heard in recital on June 3 at the Lenox School Auditorium were Mary-Alice and Veleda Stusick, Jeannie Smith, Lucille Novotny, Christine Blair, Gay Glover, Sue Lorentzen, Catherine Schoon, Grace Woodbrery, Dorothy Lyman, Marcella De Cray, Laura De Lillo, Paul Schocker, Nancy Hatch, Mary Elizabeth Davies and Elizabeth Gordon Chandler. The evening was enjoyable and the young musicians reflected the taste and technique of their gifted teacher. V. McC.

Queena Mario Singers Heard

Singers from Queena Mario's studio are active here and abroad. Jean Churchill and Eleanor Holly won awards in their divisions of the Music Education Contest. They were finalists in the competition held in Town Hall on June 12.

Dorothy Stahl and Frances Bible will sing the solos in Debussy's La Demoiselle Élué with the Chautauqua Symphony this summer.

Audrey Bowman signed a contract for the fourth year at Covent Garden. She took the plane to Dublin twice last year to sing the roles of Gilda and Leonora, and in the spring season she was reengaged for Amelia in The Masked Ball.

Dolf Swing Studio Concerts

A series of three recitals were held at the Dolf Swing Studios on successive Sunday afternoons, May 29, June 5 and 12. Because of space considerations, it is impossible to comment in detail on the individual aspects and extensive repertoire employed, but the average of splendid, young voices was high, as was also the selectivity of song material. Admirable poise, clear diction in the various languages, understanding of textual meaning and song phrasing were marked even in those less vocally experienced, while several of the singers seemed exceptionally gifted. Heard were Joan Hoerer, Diana Herman, Nancy Simpson, Edith Coe, Jean Kenny, Lila Honig, Vincent Amato, Richard Prahl, Vernon Spitaleri, Willard Jaeger, Walter Meyers, Joseph Boardman, Elliott Savage, Donald Patterson, Frank Jordan, John Mace, Richard Prahl, Sigrid Ecklof Swing was the efficient accompanist for the concerts. M. C.

Minneapolis College Awards

The Minneapolis College of Music announces scholarships and awards granted to Junior Students in the music education department. The Mu Phi Epsilon, Phi Rho Chapter Scholarship was granted to Mae Graber, Marion, S. D.; that of Phi Mu Alpha Sinfonia, Delta Chi Chapter, to Percy Dean Olson, Baldwin, Wis.; the Henry M. Smith Scholarship, to John Andersen, Mound, Minn.; and the Mu Phi Epsilon, Phi Rho Chapter Award to Norma Detlef, Minneapolis, junior in the drama and speech department.

Cellist on Mu Phi Epsilon Program

Lillian Rehberg, cellist, was presented in concert by the New York alumnae chapter of Mu Phi Epsilon, national music sorority, on Sunday, June 28 (WNYC 4:00-4:55 P.M.).

UP AND DOWN THE GUILD KEYBOARD

Lucille Bell

Mrs. Curtis Smith

The development of music in our land owes more than can ever be evaluated to such women as the two chairmen in Waco. Lucille Bell is chairman of Guild auditions and Mrs. Curtis C. Smith is chairman of the annual Bach Festival which brings enthusiasts from all over Texas, and even from other States, for participation in the works of the Master of Polyphony. Both women have developed pupils of a high order, both have worked tirelessly to make Waco known as a musical center.

Judges for Guild Auditions in New York City this year: Ernesto Berúmen, Harold Henry, Edwin Hughes, Lewis Lane, Ralph Leopold, Richard McClanahan, Effa Ellis Perfield, Rose Raymond, Mme. Sigismond Stojowski, Helen Scoville, Raissa Tselentis, Arthur Warwick, Grace White (all of New York); Nevarte Adrian of Boston, Chester Barris of Ohio Wesleyan University, Leroy Campbell of Warren, Penna., Franklin Carnahan of Cleveland, Walter Charmbury of Rollins College, Fla., Elizabeth Gest of Philadelphia, George MacNabb of Eastman School of Music, Gladys Posselt Ondricek of Boston, James Reistrup of Morningside College, Iowa, and LaSalle Spier of Washington, D. C. The auditions were conducted, as usual, at the Juilliard School from May 28 to June 11, and at Manhattan School of Music, June 11-18. About 150 judges were sent to other parts of the U. S.

Paul Clarke Stauffer's pupil, Kenneth Stoddard, gave a recital in Glendale, Cal., played the Beethoven C Minor Concerto with the Grossmont Symphony, was guest artist on the Newell Parker series at Mission Inn, gave a recital for the Wednesday Club in San Diego, and wound up this busy month by playing in the Guild Auditions in San Diego.

Raissa Tselentis is giving her Teachers' Bach Course this summer in New York, Philadelphia, Waco and Corsicana.

Anna Marie and Rosalie Blickenstaff, Guild pupils of **Ella Connell Jesse,** were engaged by the Portland (Ore.) Women's Club for a June recital.

Harold J. Owen, for eight years Guild National pupil of **Frances Brumbaugh,** won the opportunity of appearing in the California State M. T. A. Convention last season; played the Liszt Concerto with the Glendale Symphony this season, and has just given a recital under the sponsorship of Clarence Gustlin in Fremont Hall.

Pupils of Pearl Gagne, Emmanuel Schnall, Rosetta Goodkind, Raissa Tselentis, Lois Ackley, Erna Luetscher, Luba Galpern, William Krevit, May Etts, Blenda Carlberg, Doris Humphrey (all Guild members) presented pupils at the Associated Music Teachers' League concert at Town Hall in June. **Rose Raymond** is president and has worked unceasingly to promote the concert.

Dr. Irl Allison, founder and president of the Guild, will be the guest speaker at a Guild luncheon in Memphis, Tenn., July 9. **Hans Barth** will also be a guest after his Teachers' Course there.

G. W.

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ROBERT LONG: concert singer; former member Chicago Opera Co., tenor in American Premier of Peter Grimes, Tanglewood, 1946.

HAROLD C. HESS: violinist; pupil of Ysaye and Cesar Thomson; assistant to Thomson in this country.

HOWARD E. AKERS: winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, Pa., in 1932; much professional playing throughout country.

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Lila Leeroy Singers Active

Singers studying with Lila Leeroy at the New York College of Music include Christina Gardon, soprano, who recently appeared at the Brooklyn Academy of Music and is heard over WHOM weekly (Sat., 3:00 P.M., EDST). John Vanderhoof, tenor, has been active with The Vikings in and around New York; one of their engagements was at the RKO Palace Theater the week of June 9. The road show of Helzapoppin had Robert Wanger, baritone, in the cast. Marvin Savitt and Henry Herman, cantors, have been heard at religious ceremonies. Recent New York College opera productions and concerts have presented David Elkin, tenor, Frank Gilston, Irving Greenberg, Sydney Landy, baritones.

Parsifal Sung at Univ. of Indiana

Parsifal was sung in English at Indiana University recently by students of the School of Music, with Guy Owen Baker in the title role, Tom Merriman as Gurnemanz, David Aiken as Amfortas, Charles Campbell as Klingsor, Mary Alice Hensley as Kundry in her witch-like incarnation, and Hazel Dell Shirley in the more seductive scenes. The University Orchestra was conducted by Ernst Hoffmann, who also translated the work. Hans Busch staged the opera effectively. Students also filled the minor roles and made up the chorus. George Krueger, a professor in the school, sang the offstage music of Titurel. Dean Wilfred C. Bain is head of the School of Music.

Rebecca Clapp Sings Silberta Work

Rebecca Clapp, assisted by Ramona Dahlborg, flutist, with Rhea Silberta at the piano, made a distinctive impression at her first New York hearing in recital, June 8, at Miss Silberta's studio. The young soprano has a delightful stage personality and a limpid warm-textured voice which can scale the coloratura heights with uniform clarity and tonal sweetness. She proved to be equally at home in lieder of Schumann and Strauss and Il dolce suono, from Lucia. Other well sung numbers included the Handel Sweet Bird air, Adam's Bravour Variations, Silberta's O Little Songs, Vardell's Lullaby for Marie-Brunette and Hageman's At the Well. M. C.

Mannes School Programs

Edith Savitzky, soprano, assisted by a chamber orchestra, gave a recital at the Mannes Music School on June 6. Late in May, a concert was presented by the school's senior orchestra, Carl Bamberger conducting. Lillian Kallir was soloist in the Mozart Piano Concerto in G, No. 17.

PIANO GROUP . . . Dr. Karol Liszniewski's 1948-49 piano class at the Cincinnati Conservatory of Music. First row (l. to r.): Doralynn Johnston, Doris Wildman, Virginia Banfield, Louise Mason, James Elliott; second row: Mary Ellen Merrick, Robert Lincoln, Marjorie West, Arlene Page Villiers, Ruth Ann Hess, Dorothy Coltrane, Margaret Clarke, Margery Jones; third row (standing): Ronald Sharpe, Irene Weber, James Edwards, Keiko Sato, Wm. Huckabay, Mildred Low, Fred Savarise, Dr. Liszniewski, Mary Thornton, Beverly Ingram, Anita Short, Robert Rudder, Lavaughn Robinson, Nancy Russell. Not in the picture: Sister Clarissa, Sister Genevieve, Carolyn Compton, Robert McEwan, Mrs. Gaylord Morrison, Mildred Milford and Mrs. Helen Witt.

Novikova Singers in Concert

Members of the vocal studio of Paola Novikova gave their annual concert in Times Hall in May. The singers were Elaine Gerard, Lione Juodis, Marina Boruski, Roger Rouvell, James Davis, Erna Vwillim, Jack Emden. Werner Singer was at the piano.

SCHOOL NOTES

William Yarborough has been appointed conductor of the symphony orchestra of the Richmond Professional Institute of the College of William and Mary for 1949-50. He also will head the classes of orchestral and choral conducting and form and analysis.

Carl Friedberg, pianist, is holding his usual summer classes at the University of Kansas City. He played an all-Chopin recital there on June 4.

William Horne, tenor, appeared as soloist with the London Philharmonic Orchestra on May 29. Mr. Horne is an artist-pupil of Prof. Robert J. Korst.

Ernst Bacon, composer-in-residence at Syracuse University, has joined the faculty of Stanford University, Stanford, Calif., during the summer quarter as visiting professor of music.

Voice pupils of Ruth Kisch-Arndt gave a program on May 25 at the New York College of Music, with Otto Herz at the piano. The singers were Harry Cotler, Phyllis Glick, Elsie Kennery, Nancy Velleman, Elzar Levister, Seymour Mandel, Valarie Lamoree, Mary Graham.

Ozan Marsh, American pianist who has appeared in concert in Europe and this country, is to head the piano department of 25 teachers at the Arthur Jordan Conservatory, Indianapolis. On June 13 he began summer classes.

From June 13 through 18, Effa Ellis Perfield gave a course of lessons for teachers in piano technique and repertoire at the Gatesworth Hotel, St. Louis. All the work was based on Trinity Principle Pedagogy.

Special intensive summer courses in technical and professional television acting technique are being offered at the Claudia Franck Studios.

Scenes from Operas were presented on June 5 at the New York College of Music; on 12, 13 and 14, The Magic Flute was sung in its entirety. Siegfried Landau had the musical direction of both productions, Albert Feldmann was stage director of the first, Leopold Sachse of the second.

A Silver Jubilee Concert was given on May 29 by the First Band of the Houston (Tex.) Independent School District, celebrating the 25th anniversary of instrumental music in the city's public schools. The conductor was Victor Alessandro.

Mildred Milford, instructor in piano at Western College, Oxford, Ohio, gave a recital in the college's Presser Hall, playing compositions by Bach, Debussy, Villa-Lobos, Griffes and Rachmaninoff.

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Painters of Latter Day View Musical Scene

YOUNG GIRLS AT THE PIANO, BY RENOIR

MANDOLIN AND VASE, BY BRAQUE

AS SOME "MODERNS" SEE IT

IN its second series of art works inspired by tonal subjects (the first appeared on May 15), Musical Courier presents some more recent examples. Picasso is represented by two of his better known canvases; another famous contemporary, Braque, contributes a still life. Chagall is here also, with one of his naive yet sophisticated conceptions. They show contemporary trends in strong contrast. From an earlier generation comes the picture by Renoir, in which he depicts—daringly for his time—two feminine figures at the piano. (It is interesting to compare the last work with the rather similar subject by Whistler in our previous collection.)

In any case, man has viewed the world—that of music as well as any other—through different eyes at various eras. More important than the literal thing seen was the impression that the artist rendered.

RABBI RESTING ON HIS FLIGHT, BY MARC CHAGALL

(Below) THREE MUSICIANS, BY PICASSO

(Below) THE MANTEL, BY BRAQUE

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